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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 138 NOVEMBER 2011

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**ONLINE COLUMN CONTROVERSY!**  
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**DJUniversity**

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Pioneer DJ

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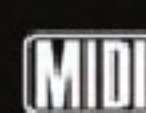
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# My Favorite Cliché

**W**ell, OK, I really do hate clichés, so to say I have a "favorite" is not quite accurate; I should probably say "my least-hated cliché." Anyway, "taking it to the next level" is the expression I'm referring to, an expression that is repeated so often as to strip it of its full meaning. And yet I did allow it to grace the cover of this latest Mobile Beat. Hmm...

In this case, the well-worn phrase is not quite worn out yet, and it encapsulates the essence of this issue's wedding focus pretty well. In the world of wedding DJs, the never-ending challenge is to move your service to a different, hopefully "higher" plane of existence where you truly stand out from your many competitors. In that spirit we offer some great info on how to make the most of bridal shows, taking advantage of the latest add-ons, and even some great suggestions you can offer couples who are looking for reception music beyond the standard play lists.

Along with the wide variety of other material on music, mixing, business and the latest gear that you'll find in this issue, one other feature deals with a more bothersome aspect of the cliché game.

When the Wall Street Journal's Joe Queenan shredded his particularly vivid cliché of a "typical" wedding DJ in his online column earlier this fall, the response from mobile entertainers was fast and fierce. Fortunately for us, Tom Haibeck jumped into the fray, and took the time to thoughtfully respond to the column with a full understanding of its satirical nature. But he was humble enough to acknowledge that the type of DJ that Queenan was skewering does indeed exist. (Let's call him DJ Maroon Shirt, with a nod to the famous cartoon bunny: "What a marOOOn!") Tom then steps up to the higher ground and his points his PR guy spotlight on what DJs can do to help erase the stereotype.

As with so many things in life, clichés present you with a double-edged sword. Some help us wrap our minds around big concepts that are worth understanding and acting on. Some only amount to damaging stereotypes that we should work tirelessly to destroy.

**Dan Walsh, Editor-In-Chief**

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# Mobile Beat

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## School Dance Network Launches Website 2.0

The only online resource dedicated to assisting school administrators to stage safe, clean dances has been re-tooled, revamped and re-launched. The new blog-style site promises to be more current, relevant and content-rich. It address the issues of lyrical content in music, inappropriate dancing, plus drugs and

alcohol issues. It will also offer up some new, innovative ideas to make school dances more fun and engaging, and how to addresses teen trends and lifestyle issues.

DJ companies can gain access to the large number of SDN school fans through an online directory.

While other directories look to attract wedding business and private parties, the School Dance Network is the only online directory that speaks exclusively to school dance planners.

Originally established in 2009 as the nation's #1 resource for schools, the SDN has gained thousands of fans from schools and DJs, coast to coast, largely because of its song lists. School subscribers and DJ members have access to the "Top 30 Safe Song" list each week, as well as the "National Do NOT Play" list.



# MBLV16

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### COMING UP IN THE NEXT MOBILE BEAT : MBLV16 PREVIEW

Including articles by seminar presenters, providing a taste of what you can expect to learn at the show . . . sneak peeks of new products you'll see on the exhibit floor . . . plus up-to-minute show information, featured artist announcements, special show promotions . . . and much more!

For the latest information on the 2012 Mobile Beat Las Vegas Show, visit [www.mobilebeat.com](http://www.mobilebeat.com).

## DJUniversity

Presented By:



Among the latest articles at DJ University, you will find :

### *The Difference Between Single and Tri-Colored LEDs*

By Alan Reiss, Product Mgr, CHAUVET  
ADDED: OCTOBER 21, 2011

LED fixtures have simplified the hectic life of the mobile DJ and made the inconvenience of broken filaments, burned hands and short life spans found in traditional incandescent or discharge bulbs a thing of the past. LED fixtures often use either single or tri-colored LEDs, but is there really a difference?

For the rest of this, and other great articles, go to  
[www.mobilebeat.com/dj-university](http://www.mobilebeat.com/dj-university)

The new site promises even more teen and dance-related content, including guest blogs and interviews with DJs, students, and school administrators.

The SDN sister site created just for DJs, DJ Hot Talk.com, connects DJs to a broad spectrum of ideas, stories and video content that will enhance their school DJ business and keep them in the loop like no other DJ blog site will.

You can find the sites at: [www.SchoolDanceNetwork.com](http://www.SchoolDanceNetwork.com) and [www.DJHotTalk.com](http://www.DJHotTalk.com). For more information or interviews contact Ric Hansen at [ric@radioparties.com](mailto:ric@radioparties.com) / 800-217-9930

## Country Star Sends Thank You

Platinum-selling country artist Rodney Atkins has partnered with Applebee's to launch the Thank You Movement, honoring veterans and active duty soldiers worldwide. Aimed at creating a groundswell of gratitude for our nation's military, the Thank You Movement offers messages of thanks to our veterans and troops via [www.thankyoumovement.com](http://www.thankyoumovement.com), Applebee's Facebook Fan Page, #thankyoumovement on Twitter and on YouTube. Veterans and active duty troops can go online to see and hear heartfelt thanks from the people they serve.

The movement is a natural extension of both Rodney Atkins' and Applebee's longstanding dedication to veterans and active duty military. Atkins has always made time to support the U.S. armed forces; in 2012 he will participate in a USO tour. Applebee's has served more than two million free "thank you meals" to the military on Veteran's Day in the past two years, and will continue the tradition this year. **MB**



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## Liberate Your Performance

**G**emini, a division of GCI Technologies, is now shipping the **UHF-5000 Series of wireless microphone systems**. This new flagship collection features four frequency-agile systems in both handheld and hands-free configurations, offering reliable, cost-effective wireless solutions that let users enjoy total freedom of mobility.

The new series boasts high-quality UHF receivers with 1156 operating frequencies, Phase Locked Loop (PLL) circuitry, front panel volume control and a range of 250 feet. For professional vocal reproduction, the UHF-5100M and UHF-5200M systems



include dynamic handheld microphone transmitters with high-sensitivity cardioid capsules and noise absorption components, making them ideal for singers, DJs, MCs and karaoke enthusiasts.

For hands-free applications, the UHF-5100HL and UHF-5200HL feature discreet, lightweight belt pack transmitters and high-quality lavalier microphones that can be pinned to a jacket or attached to the included headset. And for added versatility, the 5200M and 5200HL systems sport dual receivers housed in one convenient enclosure.

In the coming months, Gemini will also ship the UHF-4000 Series, which offers many of the same features as the 5000 Series, but with 100 selectable frequencies. Designed to be reliable and affordable, Gemini's new UHF systems let any user liberate their performance from the burden of cables.

[www.geminidj.com](http://www.geminidj.com)

## Listen in Style

**Audio-Technica** now offers its **Bijoué ATH-FW33 headphones** in its FashionFidelity™ lineup. They have a distinctive glossy, faceted jewel-cut design and come in a variety of vibrant colors, including black, brown, pink, light pink and white. Fashion-forward flair meets outstanding sound, thanks to newly developed "immersive" 30 mm drivers. The 'phones sport an ultra-thin headband, generously cushioned ear pads, and a foldable design for easy carrying.



[www.audio-technica.com](http://www.audio-technica.com)

## Cool Combos

**G**etting in the groove in the digital realm has never been easier, now that **American Audio** has introduced the **Encore 1000 and Encore 2000 dual CD/MP3 player/mixer units**. Each of these "all-in-one" combos includes everything DJs need to play and mix MP3s, CDs and CD-R discs in one affordable, portable, easy-to-use piece of gear.

Both the Encore 1000 and Encore 2000 contain two playback decks for audio or MP3 CDs, along with a built-in two-channel professional audio mixer that's ready to connect to power speakers or an amplifier via XLR outputs. Both models also feature line inputs for hooking up external CD players, a mic input, and an auxiliary mini jack input on the front that's great for connecting an MP3 player or satellite radio.

With professional features like balanced XLR outputs, touch sensitive scratching, relay playback and Q Start, the Encore 1000 and Encore 2000 make it easy for any DJ to elevate their performance to the next level. DJs will stay better organized and in greater command of their show too, since both models offer convenient tools like a large, bright LCD display that shows track/folder name, elapsed/remaining time, Auto BPM, Pitch and other important information.

Encore 1000



The step-up model Encore 2000 is a multi-media player that caters to DJs who have ventured further into the digital world, or would like to do so. In addition to all the features listed above, it has a MIDI controller, which allows it to be used with a computer as well as discs. The 2000 model is equipped with two USB inputs for thumb drives or hard drives, and it comes bundled with Virtual DJ LE software so you can start digital DJing right out of the box. It also features an MP3 cradle that mounts just above its auxiliary input, making it easy for DJs to play tracks from their MP3 player.

Other features on the Encore 1000 and 2000 include Seamless Loop; Tempo Lock; Instant Start; a +10 Track Advance Button; Pitch Range (+/-4%, +/-8%, +/-16%); and Anti Shock (20 seconds per side). The mixer on both units has Bass, Mid Treble and Gain adjustment for each channel, as well as Master Level, Mic Level, Cue Mix and Cue Level adjustment.

Designed for easy transport, each unit measures a compact 17.75" x 11.25" x 4.5" and weighs only 11 lbs.

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# The Performer's PA is Born



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- SD Recorder Lets You Record Live Jam Sessions for Instant Playback or Transfer to Computer (optional on PA-PRO 900 basic model)
- DSP Reverb, Echo and Hiss Filter Effects with On/Off Switch for Professional Sounding Vocals
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- Dual Mode Amplifier can be Configured for either Stereo L/R or Mono + Monitor Output
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\* UHF Bodypack Headset Mic Sold Separately

\*\* PA-PRO 900-2 model shown

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# Fear & Loathing on Wall Street

DJ PERCEPTION SO FUNNY, IT HURTS

BY TOM HAIBECK •

**If you share my belief that things often happen for a reason, then read on, my fellow wedding professionals.**

As many of you know, I was one of the speakers on back-to-back legs of last summer's Mobile Beat Tour. In between Philadelphia and Cleveland, we had a few days off, so I decided to spend some time in New York City.

Hotels in The Big Apple were, as always, at a premium. But I managed to score an amazing deal on a Four Star property in the Financial District through one of those discount online travel websites that never reveal the name of the hotel until your credit card clears.

In this case, the hotel turned out to be The Millennium Hilton, which was a steal at \$156 a night. But I got the shock of my life when I checked into my room, opened the drapes and discovered that I was perched 54 stories up – and directly across the street from...the new World Trade Center construction site.

It was positively surreal, and I spent a fair bit of time contemplating both the view—and the odds of my being there.

## OUTRAGEOUS VERBAL BARRAGE

But things were about to get a little weirder still. Because the next morning, I wandered into the Starbucks that adjoins the hotel and stumbled across a story that would further rock my world. It was there, in the shadows of Ground Zero, that I discovered

a column in that morning's edition of The Wall Street Journal titled "DJs: The Real Wedding Crashers."

Now please note: I'm not a regular reader of that tony publication and, in fact, I probably would never have even seen that column had I not been in New York that very morning, sipping an overpriced latte and sifting through whatever leftover newspapers I could scavenge. But there it was, staring me in the face, a front-page rant that would be read by some 2.1 million of the planet's wealthiest and most influential opinion leaders.

I read the column with a strange mixture of mirth, horror and glee.

Mirth because it was, actually, pretty darned funny. The columnist, Joe Queenan, is a satirist, so his "shtick" is to pick targets and make fun of them. (The title of his column is, in fact, "Moving Targets.")

Horror because what he said was, unfortunately, too often true (a fact which would later be lost on many of those who remain in denial about the unconscionable lack of professionalism amongst many within the industry).

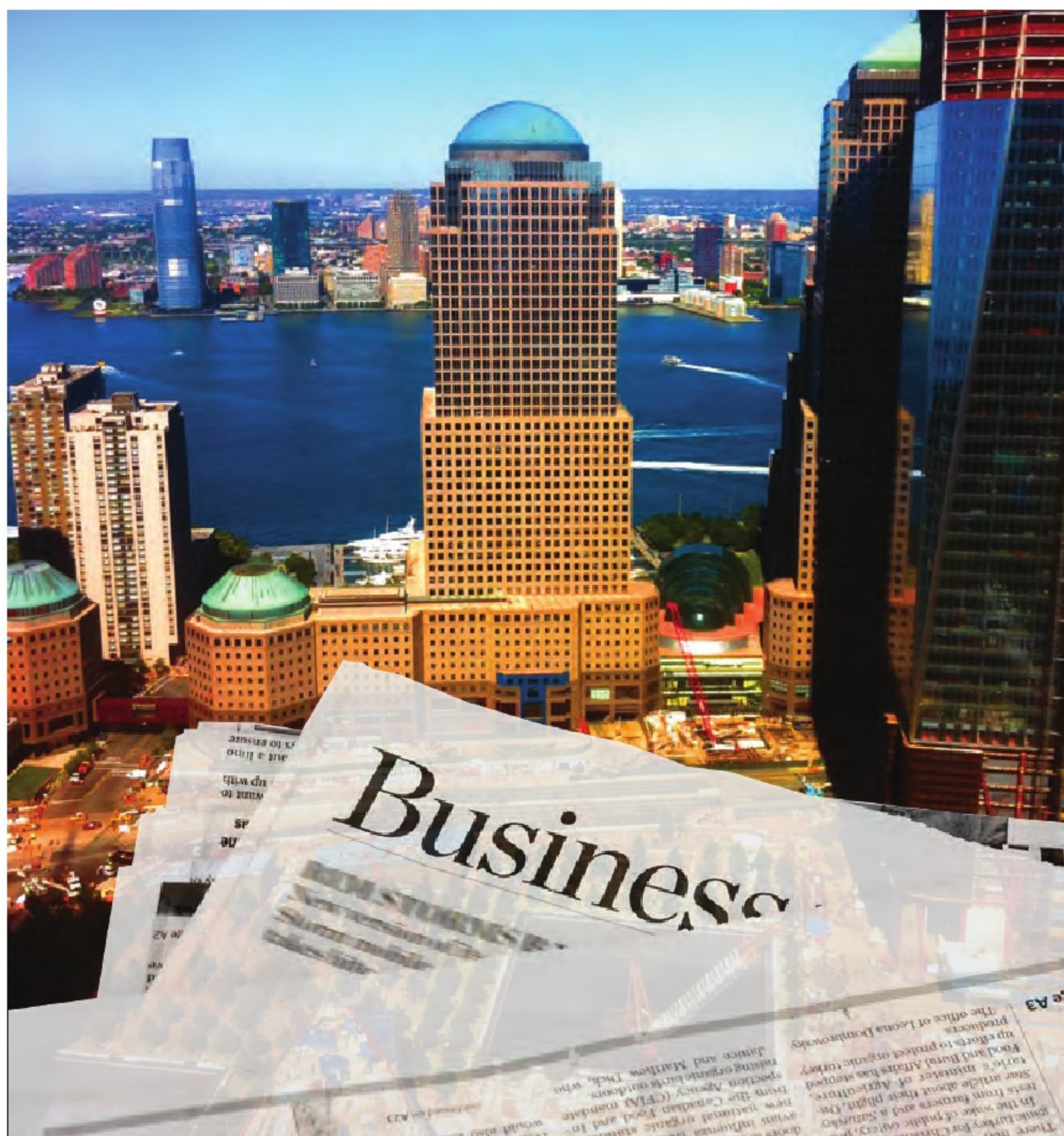
And glee because hey, I've been preaching this stuff for the past 20 years, and there it was, center stage in one of the world's leading newspapers.

Here are a few excerpts from Mr. Queenan's treatise on wedding DJs. But before we start, please re-holster your side arms. I'm just the messenger here, folks:

*...I've always worried that I'm going to end up doing life in prison for strangling the DJ at a wedding reception. You know the guy I'm talking about: the preening bozo in the Goodfellas threads, the blathering doofus who can't stop interrupting everyone's conversations, the clown who thinks people flew thousands of miles just to see...him.*

*I don't remember exactly when it was that weddings turned into vulgar floor shows, when the ringmaster's baton was officially passed to a jerk in a maroon shirt with a purple tie and Scarface hair and far too many disco records.*

*The worst part is the maddening*





# **Mobile Beat**

# **AND**



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*banter: "At this particular moment in time, could you put your hands together and give it up for bridesmaid Caressa Van Riemsdyck and best man Shayenne O'Leary?" he screeches, as if every wedding were a re-enactment of an Arsenio Hall monologue, circa 1989.*

*They play music that is too loud for anyone to have an intelligent conversation, and when the groom's father angrily complains that they're doing too much Justin Timberlake, they switch to Eminem.*

*They mispronounce everyone's name and forget to ask the guests to put their hands together—"at this particular moment in time"—and give it up for the groom's parents, who flew all the way from England for the wedding. (Yes, this is a personal experience. The DJ assured me that he'd introduce the couple—close friends of mine—"later." That was three years ago. Still waiting.)*

Again, this guy is a satirist; his goal is to provide some entertainment for readers by sounding off on various "targets." (You should hear what he had to say about lawyers and PR guys in previous pieces.)

But sadly, the caricature he draws shows up every weekend at weddings across the nation. And whether you want to admit it or not, that "blathering doofus" manages to tarnish the reputation and professional standing of mobile entertainers, emcees and wedding DJs throughout the world (if you don't believe me, read through the comments posted by Randy Bartlett, Elisabeth Daly, Alan Dodson and other leading wedding industry professionals at the end of the article).

## SOUNDING THE ALARM

Having read his full-frontal assault on wedding DJs, I thought I should alert my industry colleagues to its existence. So I spent the next few hours posting links to it in various professional forums.

What followed was a veritable windstorm of hate and vitriol. The professionals—those that take their roles as wedding entertainers seriously and that have invested in developing their professional talents—were set to form a posse to hunt down and kill the buffoon in the maroon shirt that had so offended The Nasty Columnist.

Meanwhile, the preening bozos in the *Goodfellas* threads turned on their mics and began to scream for The Nasty Columnist's



head ("Ladies and gentlemen, at this particular moment in time, let's all sharpen our knives and give up the head of this [freakin'] jerk in the newspaper!").

And then there were the morons who accused me of making the whole thing up so I could sell more books (yup, it's all part of the continuing 9/11 conspiracy).

But here's the truth: As many of you know, my main gig is in the public relations business. I've operated my own little consulting firm (see [Haibeck.com](http://Haibeck.com)) for the past 25



Tom Haibeck is the author of *The Wedding MC: A Complete Guide for the Master of Ceremonies and Wedding Toasts Made Easy* ([www.weddingtoasts.com](http://www.weddingtoasts.com)). He is also about to launch a new program to promote and celebrate excellence within the ranks of mobile DJs and emcees.

years and have worked with a wide range of industries and organizations. And if one of my clients was gutted in the same way that Mr. Queenan just disemboweled wedding DJs, here's what I would tell them:

First of all, get over yourselves. What he's stated is a little over-the-top but grounded in reality. You need to do more within your profession to both weed out the hapless amateurs and better educate the industry as a whole about the need to "up" your collective game.

You can do that by developing a code of professional standards—and requiring participants within your industry to become professionally licensed in order to do business (in the same way that any other "skilled" body of workers has, from lawyers and accountants to carpenters, hairdressers and tattoo artists). By doing so, you will be able to power down those preening bozos and create an industry-wide set of professional standards that addresses core competencies, knowledge, accountability, ethics and regulation.

Like any other professional group, mentoring needs to be a big part of that. From I've seen, there are some exceptionally talented practitioners within your ranks who are more than willing to share their knowledge and help newcomers hone their craft. But rather than making that a voluntary process, it should become a requirement of certification (in the same way that lawyers and other professionals are required to lead and participate in ongoing professional development in order to retain their accreditation).

And finally, you need to become better business people. Most of you need to charge more for your services; and in order to do so, you need to better communicate the value you bring to your clients. As I've said many times, brides get far too fixated on the fluff around their weddings, from the dresses they wear once to the flowers that die the next day. Memories are what actually endure—and the most memorable part of any wedding is the reception itself. You, my friends, hold the power to shape that event and make it the very best it can be. But brides need to be educated on the importance of that process and the value of investing in it.

Yup, I know—it's a seemingly impossible task to get everybody onboard. But if they can rebuild and re-brand a complex as big as the World Trade Center, then I'd say anything's possible. **MB**

Excerpts from The Wall Street Journal, online edition, used by permission. Original story found at <http://online.wsj.com/article/SB10001424053111904007304576496314248132004.html> (Last accessed 10/15/11)°.



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# Music in the Cloud

WHEN THE SKY'S THE LIMIT ON TUNES, HOW WILL YOU RISE ABOVE THE COMPETITION?

BY MIKE FICHER •

**R**emember the promise of the paperless society? With the advent of the Internet, futurists waxed optimistically that society would no longer need paper—we would simply read the words of the world through a network of screens. Well, as CBS Radio syndicated computer columnist Dave Ross succinctly observed: “The best thing about the Internet is that there is no paper. The worst thing about the Internet is that there is no paper.”

Indeed, world consumption of paper has grown 400% in the last 40 years. Now nearly four billion trees or 35% of the total trees cut around the world are used in paper industries on every continent.

In the United States, each person uses an average of 749 pounds of paper every year—an eye-popping 187 billion pounds per year for the nation’s entire population; by far the largest per capita consumption rate in the world. So much for the promise of the paperless society.

## LUCY IN THE SKY

Gazing into the mobile entertainment crystal ball, will we someday realize the promise of the “media-less” mobile entertainer?

In the not too distant future, will the typical pro DJ merely pack wireless-equipped gear, with their music and other audio not on hard drives, compact discs, flash cards or thumb drives onsite, but stored in a cloud somewhere?

That cloud may be a server farm with literally hundreds of thousands of songs, sound bites, liners, themes, movie clips, sound effects and more, for access by multiple entertainers via a robust wireless network. Perhaps there will be a fee per song, or for a specific length event, or a maximum number of audio pieces.

Mobiles might merely bring the audio equipment and create the audio atmosphere on the fly from a virtually limitless playlist, onsite. Set lists kept on a local interface will likely contain songs that are quickly grabbed from the cloud at the push of a button.

Why receive requests in advance when you can access virtually any song you need when you need it?

## EIGHT NOTES A SONG

You may add locally stored tags to a song for future reference. Was the song a request? What was the reaction to the song (cleared the floor, regained momentum, lukewarm, turned over room)? Do you want to explore another version of the song?

**Gazing into the crystal ball, will we someday realize the promise of the “media-less” mobile entertainer?**

After the event, you’ll access a play list with the song, artist, version, album, label, the time of play, BPM, your notes, publishing information and date of the event for your review. You may track most played songs, most played artists, specific songs played within certain time blocks at an event (e.g., first 30 minutes, second hour, final 20 minutes), average BPM per hour, average BPM per up-tempo set, most requested songs, dates and times song was played, the event, and so much more.

## GOT TO GET YOU INTO MY PLAY LIST

Audio will be accessed seamlessly in seconds, with no browser involved. Sample songs before you decide to add to the play list, paying only for what you actually play.

You can program songs and sets to play so you can interact with guests, operate video, or lead activities. Your track choices might be facilitated via a wireless controller, so you can remain on the floor.

The entire process is flexible, reliable, user-friendly and slick.

## LET ME INTRODUCE TO YOU...

In this cloud atmosphere, then, what will the difference be between mobile entertainers?

Well, if the same cloud technology is offered to facilities or individuals, the mobile DJ may be as valuable as an eight-track, DAT or cassette tape. Facilities might be able to select from pre-programmed music sets, just as they can access specific channels on satellite radio.

If not, the mobile entertainer will likely now need to be a multi-talented performer who more actively promotes other entertainment skills to supplement the audio environment. And, his skill as a programmer will be significantly enhanced and tested with virtually limitless access to audio. Imagination will be the only frontier.

## ...THE ACT WE’VE KNOWN FOR ALL THESE YEARS

The mobile entertainment world could transition into an even more personality-driven environment. Charisma, talent, showmanship and appearance, as well as the ability to network, could influence client entertainment choices even more than they now do.

A broader range of entertainers from fields such as radio, theatre and television may be drawn via the lowered barrier for entry and, possibly, a higher cool cachet. And, if so, they will continue to help evolve the definition of a mobile entertainer.

Or, perhaps, the mobile part of the mobile entertainer will go the way of switchboard operators, pay phones, pagers, and Polaroid film. Maybe, potential clients will just seek an entertainer, assuming the audio option is a given.

Will the promise of unlimited play lists truly turn the industry into “just” entertainers? The answer may be in the clouds. **MF**



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public’s definition of mobile entertainer since 1986.



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*Dan Walsh, Mobile Beat Editor-in-Chief*

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# New Pre-Nuptial Fun

A WEDDING ADD-ON THAT CAN MAKE THE END OF THE WEEK MORE LUCRATIVE TOO

BY ROB JOHNSON •

I know that I focus on Midweek Money. After all, that is the name of my column, isn't it? But in this issue I want to focus on something that isn't EXACTLY Midweek Money. It is, however, becoming a very important and lucrative part of many companies' wedding packages. Rehearsal dinners and groom's dinners. I mentioned these a few years ago but now they are really becoming huge. You already have a great relationship cultivated with your brides and grooms; so why not help them out while adding some more money to your bottom line?

Rehearsal dinners provide a great opportunity to provide additional service to your customer. Think of it as a way for YOU to help THEM. I have been a part of some great events prior to weddings, and it has always made the actual reception that much better. When you invest in your couple—and they invest in you—it is a win-win situation. DigiGames' V Station (see a review of this unit elsewhere in this MB issue) has been a great tool for doing Bridal

Trivia and Family Feud type events. These can be performed the night before the wedding, after the rehearsal or at any time. I have done engagement parties, and this summer I even did a *bachelor/bachelorette*

**In the old days,  
the night before  
was an excuse for  
the groomsmen  
to go out and get  
drunk...Show the  
couple an option  
where everyone  
can have a blast  
and make the  
experience that  
much better.**

party where they didn't want the typical falling down drunk event. It was a BLAST. I really got to know this group of friends and even booked one of their company parties out of it. (Referrals, referrals, referrals.)

I have done Bridal Trivia at the actual reception. You MUST know your customer and make sure it is what they want. (Which is easy since you are charging them a lot more to do it.) The involvement of the guests is amazing. Watching the reactions as they learn intimate (but approved!) details about the couple is awesome. What questions have I asked? Here's a sampling:

- How did you meet?
- Who asked who out?
- Where was your first date?
- How long before you kissed?
- Who introduced the couple?

At a recent wedding the person that introduced the couple stood up and was recog-

nized. She got a standing ovation. It was really cool.

I will always go over the plan with the couple. I want them to set the boundaries. Those of you who know me personally know that I like to push the limits. I never, let me repeat, NEVER push the boundaries with weddings. To me this is the bride's big day and the last thing I want to do is be a part of ruining it with my sense of humor. ALWAYS know your customer. Don't assume anything.

One of the best things about this part of my business is that it is so easy to book these events. Think about it. You already have their trust. They are paying you big bucks to perform at their actual wedding. All you have to do is identify their needs and fill them. Ask them what they are doing the night before the wedding? Let them know they have options. In the old days, the night before was an excuse for the groomsmen to go out and get drunk. How many times have you seen bad things on the day of the wedding because the groom or groomsmen were hung over? Eliminate that problem. Show them an option where everyone can have a blast and make the experience that much better. The best part about Family Feud type games or Bridal Trivia is that EVERYONE can have fun. Who doesn't love live GAMESHOWS? Trivia is a great way to break the ice and get everyone participating.

Midweek Money is just that. It puts more money in your pocket. DJ author and speaker Larry Williams has devoted a good deal of time in his recent presentations to upselling rehearsal dinners. It has been a very good and profitable thing for him. It can be for you as well. Ask around. You might be the first in your market to offer something like this. If so, it will definitely set you apart from your competitors. Most people are looking for a way to increase their bottom line. Why not do it in a way that makes the entire event better? If you are interested in more information on how this can work for you please don't hesitate to contact me. **ME**



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.



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# Let Love Rule

ARE YOU CARING, BALANCED AND FLEXIBLE?

BY PAUL KIDA, THE DJ COACH •

**I**t was a chilly, snowy Colorado winter evening, but still a beautiful night for a fantastic wedding reception. The bride and groom had invited about 120 guests. Unfortunately, only about 85 were able to make it because of the weather, flight delays, etc. After double-checking with the venue manager and the caterer, I proceeded to line up my dinner music, and got my request lists together so I could mingle with the guests and get a feel for their preferences.

I also prepared to adjust the timeline of events; the considerable drop in attendance meant that things would most likely move along at a quicker pace. Being flexible enough to roll with changing conditions is simply something that goes along with the job. This is especially true if you want to be accommodating to your clients, and be known for being professional at all times.

## AMAZING DISGRACE

Things were going along quite well with all of the vendors working together as a team. The one exception was the catering owner, who seemed a bit on the controlling side. As I expected, the dinner buffet ended just over a half-hour early, and the newlyweds asked if we could move things along (which I had already prepared for). The next scheduled event was the champagne toast that the caterers had to pour. I went to speak to the catering owner and asked if she could begin pouring the champagne because dinner had ended early. As I was speaking to her, the groom came up to me to ask a question.

What happened next was mind-boggling to me! She pulled out her timeline and pointed out to me and the astonished groom that the toast was on her schedule for exactly 9:00

PM (It was now 8:15 PM). She kept slamming her finger down repeatedly on the schedule saying, "See right here! Nine o'clock! Nine o'clock!"

The groom and I just looked at each other in disbelief. It caught me totally off-guard because I had never worked with another vendor who had acted in such a totally unprofessional and rude manner. She turned and stomped off, and the groom just looked at me and said, "Wow! What do we do now? Dinner is over and I'm afraid people will start leaving if we don't pick things up!" I told him that just because the champagne wasn't poured yet, there was nothing preventing the Best Man and Maid of Honor from doing an "impromptu" toast. With a knowing smile and a quick "Thank you!" he walked back to the head table. A few minutes later, the Best Man stood



up with a glass in his hand and said, "I just can't wait any longer to toast my best friend!" He went on to give his toast, and then introduced the Maid of Honor, who also did a toast to the newlywed couple. The result was an elated Bride and Groom who couldn't wait to start dancing with their guests and get the party going.

The rest of the evening went off

without a hitch even though the caterer was not too happy with the situation. I felt that I had to make a difficult decision to help my clients so that nothing interfered with them having a wonderful reception. By the way, the champagne did get poured later, and it all ended up with the groom coming over to me and thanking me for dealing with a very unprofessional caterer and getting the party started as he wanted.

## POPPING THE QUESTION(S)

I related the story above only because it raises some serious questions about a professional disc jockey's, relationships with both clients and other vendors:

**Question #1:** How do you treat your clients and their hopes, wishes and dreams for that perfect evening that they have been planning for so long? Hopefully, it is not like the caterer previously mentioned! No, simply put, we should all treat our clients with two things: love and respect. Does it sound strange that we should treat our clients with love? It shouldn't, if we examine a few meanings of love. One definition of love is devotion or giving our all. We dedicate our time and energy to our clients so that they will have the best experience as possible. Love also denotes care and concern. As I have outlined in previous articles, caring encompasses a wide variety of things, such as interest, responsibility, awareness, control and trust. It involves being deeply concerned with our clients in all aspects, learning as much as we can about them, their dreams, their visions and their desires.

The more we know about our clients, the better prepared we are to adjust ourselves to any difficulties that may



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcatsdj.com](http://www.jammcatsdj.com)), and is a regular speaker at Mobile Beat DJ Shows.



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come up. My story is a case in point. I knew that these particular newlyweds were big on dancing and didn't care much about the formal timeline of the evening. I mentioned that we could begin the dancing, and then I could simply make an announcement to clear the floor later for the toast. As I suspected, the groom didn't want to break up the party just for the toast after it got started. Therefore, he went with the other suggestion and was totally fine with it.

**Question #2:** *How do you interact with the other vendors you are working with to make the evening come together perfectly?* While my experience was an extreme one, it does show the need to be prepared for anything that may happen. Generally, it is fairly easy for us to work well with the venue, caterer and other vendors when

of events that has been approved by the bride and groom is a definite plus and can often be of benefit when others want to run the show!

**Question #3:** *How well prepared are you to maintain professional standards, yet still be flexible enough to cope with the various problems that can arise at any event?* As professional disc jockeys, it is our job to be in charge of the event when it comes to the entertainment. However, as we all know, occasionally there are other vendors who feel that it is their job to run everything. There is a delicate balance that we must maintain when we come up against the hard-to-deal-with vendor.

As I said before, having a written, *approved* timeline can be a big help. Our clients have hired us because they trust us to do our job and give them a great experience. By reiterating this to our clients while preparing their timeline, it reinforces the fact that the DJ is the Master of Ceremonies directing the event. It might sound a little over the top to have a written timeline, approved—meaning *signed* by the client—but it is a great way to prevent any problems with other vendors.

By emailing each vendor a copy, they will understand that this is what the client wants and they will want to honor the couple's wishes. Of course this doesn't mean that you come off as some kind of a dictatorial control freak, but that you have been entrusted with this by the client to get the job done right. By doing this well in advance of the event, it will put everyone literally on the same page, and it will also allow plenty of time to iron out any potential conflicts. Most vendors are glad to work with other vendors who know how to do their jobs and who make their clients' concerns their number one priority.

Again, showing love and respect, not only for our clients, but to all others who we are working with, will go a very long way. In those rare cases where we have to deal with those who feel the need to be totally in charge, we still need to maintain our professionalism at all times. Your clients will appreciate it and that is what matters!

So, to sum up: Always show love and respect to your clients by taking time to learn about them and what is important to them. Be truly concerned about their special day. This will help prepare you for any problem that may arise, and it will form a bond of trust between you and your client. And always make the effort to know who you are working with at each event. Always keep in mind that you are a professional—and act like one at all times. Be caring, maintain balance and be flexible, because YOU can make a real difference in how people view you, your company and our industry as a whole.

Please send any comments on this article or suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com). **MB**



we have good communication with them. This needs to be initiated well ahead of the actual event date. I always introduce myself by phone and/or email when we book a wedding reception because this is a great way to open the lines of communication (I make sure to get contact information for all of the other vendors at the consultation with the bride when I book her reception). They are usually pleasantly surprised because very few DJs do this. It is especially important with the venue managers, caterers, photographers and videographers. Let them know that you are excited to work with them, and then at the same time it is important to let them know what your function is at this event. You are not only in charge of the entertainment, but you are also responsible for announcements and the flow of events. Having a written timeline



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# Banking on Bridal Shows

A SIMPLE PLAN TO BENEFIT FROM YOUR BOOTH

BY JASON WELDON •

**B**ridal shows can go one of two ways. You pay for one and get a decent amount of inquiries which hopefully turn into bookings or you pay for one and get nothing out of it. Unfortunately, I think the latter plays true for most wedding based businesses. But why?

Where else could we get all the people that want, better yet, *need*, our service in one room at one time. As for finding prospects, this is a great way to get in front of them. Now as far as qualified prospects, that isn't always the case. So the first piece of advice is...

## PICK THE RIGHT SHOW

Do your due diligence and find out who is promoting the show, talk to past exhibitors and make sure the show is going to attract the people that you want to sell to. Don't just do a bridal show to do one. Like every other business, some are better than others.

## MAKE A GAME PLAN

Once you have the show that is right for you, you are going to have to come up with a game plan. That plan should include the following:

- *Your set up and booth*
- *What you are going to handout*
- *What you are going to say*
- *How you will follow up*

Your booth needs to be eye-catching, to stand out. Scrap the table and get creative. Tables act as interference between you and the bride/groom. Keep your space open and allow people to come into your area. We use pipe and drape and create a "U" shape area, exactly like what you would see at a major tradeshow. Get a really nice sign made out of a heavy material and hang it high off the back of the pipe and drape. Use some truss or road cases to put your information on.



We don't ever bring out any DJ gear, nor do we bring out any plasma screens. The nice sign we have tells everyone what we do, and they can see that sign the second they walk in the room, no matter where they are. You can always purchase a pre-fab set up, but

the idea is to get creative and set yourself apart from everybody at the show.

## THE TAKE-AWAY

With your booth looking good, you have to have something to hand out to that steady stream of interested people. Why go through all the trouble of doing a show and then hand out computer-printed 8.5" x 11" papers about what you do? We hand out a DVD. It is in a nice DVD case, with a professionally designed front and back cover. Inside is a little brochure about what we do. The idea is to get them to want to take it out of the bag when they get home. Your piece

has to make them want to call you! The sales piece and business cards should be in two distinct areas in your booth for people to take from.

## HERE'S THE PITCH

As you are handing them your literature you will have 30 seconds to tell them what you do. Do you have your "elevator pitch" polished and ready to go? 30 seconds is not a lot of time. And think about all the other professionals they may

have already talked to. Make sure your speech is concise, informative and funny. Making them laugh will be the easiest way to get them to remember you. Whatever you come up with, make sure you say it to everyone. You will use part of that line in your follow up. Especially the funny part!

## FOLLOW THROUGH

Now comes the most important part of the show—which happens after the show: the follow up. Please don't think that because you show up, the brides will magically start to call and business will just take off. It won't. In fact, in most cases you may not even book anybody at the show. The real work comes after the show is over.

You have to come up with a plan that will allow you to stay in touch with that prospect over the next 6-12 months. And you have to stick to that plan. Every show you do should give you a lead list. Emailing is going to be the easiest way to get in touch with them, but you could certainly

call as well. Too many people email the new leads once and call it day. With so many email programs out today, it should be very simple to work the lead list. This is the biggest mistake I see wedding professionals make when they do a show.

## QUALITY VS. QUANTITY

In closing, remember this: Bridal shows aren't always about the quantity of people that are there. It's really about the quality. Some of the best shows we've done only had 20-30 brides in attendance. Pick the right shows, have a great set up, know what to say and follow up early and often and you will make the most of your bridal show opportunities. **MB**

With his company, Synergetic Sound and Lighting, Jason Weldon provides entertainment concepts, A/V and lighting design to high-end clients in the Philadelphia Metro market.





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# Wide Angle On Wedding Add-Ons

THE TIME IS RIPE TO REAP SOME EXTRA WEDDING GREEN

BY JOSH YAWN •

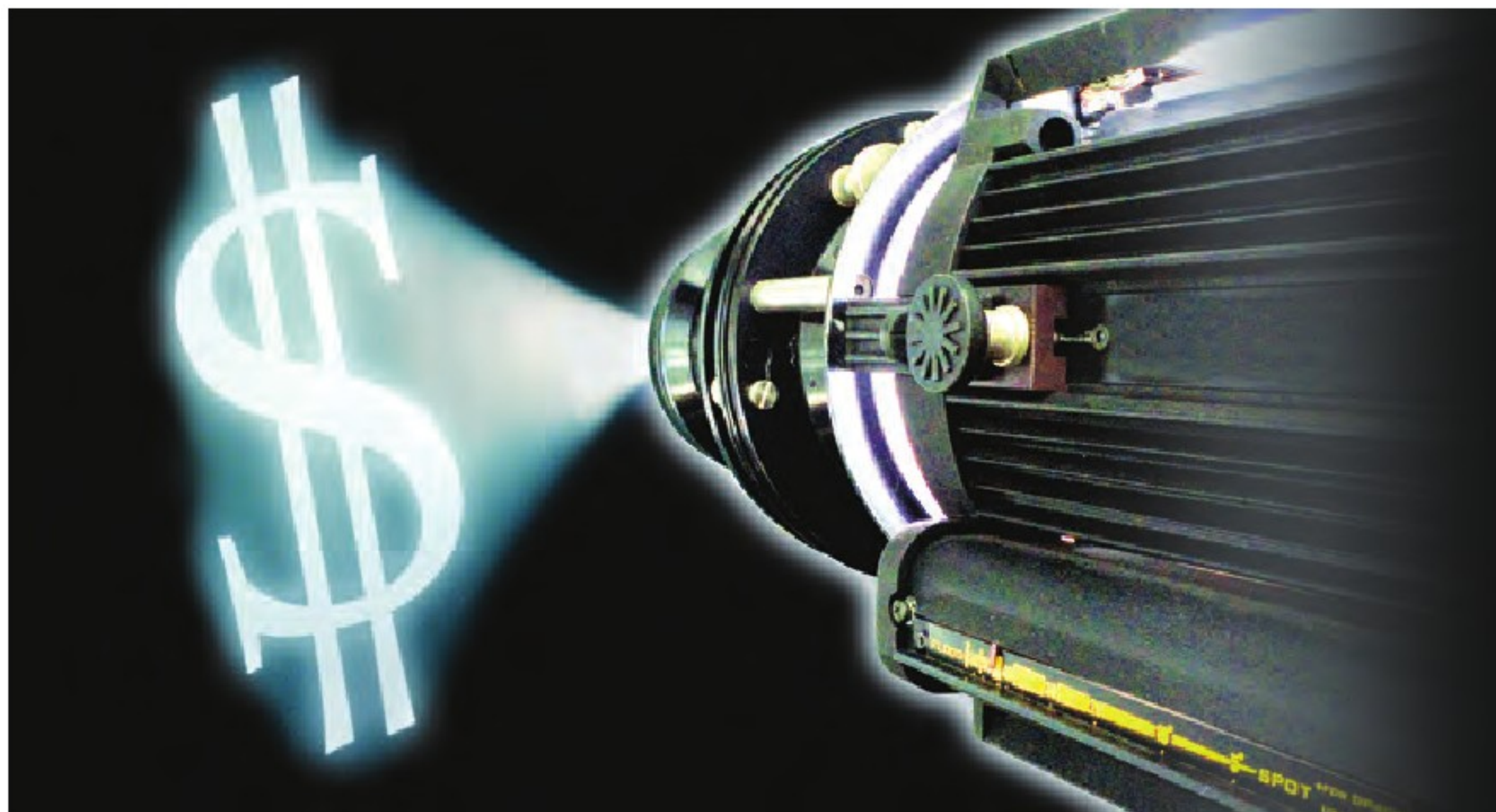
Mobile DJing has evolved into such an amazing place over the past decade. Ten years ago, we were looking with eager eyes at the possibility of making extra money by renting these then-newfangled devices called chocolate fountains. The thought of increasing income on a DJ gig without even having to DJ was foreign, but exciting. Many embraced this concept and successfully increased their income.

As one thing lead to another, and new trends and possibilities began to appear, so did our opportunities to double and triple our cash flow on a single event. Today, what were previously known as "DJ services" are now often found to be full-fledged event production companies. That is extremely good news for our business. DJs have redefined their market's perceptions of what a DJ company can provide and have set new standards in options and service.

One of the best sales tips I ever received was, "Sell what they're already buying!" That profound statement could never be more applicable to the mobile DJ than it is now. Today, uplighting, custom gobo lights, photo booths, and even photography and videography are allowing DJs to reap the benefit of being a one-stop shop for important services a bride is either already looking for, or would love to have. Now is time to take advantage of the mighty add-on.

## UPLIGHTING

If you aren't already offering uplighting, we'll hold a spot on the bandwagon for you. Uplighting has quickly become a staple in the services mobile DJs offer. It's an easily executed add-on that requires a relatively small investment with a potentially large return. The advances in LED technology have made uplighting equipment affordable, and companies are now designing units with rubber feet, dual brackets and even battery options specifically for this application. Plenty of DJs are still using LED par cans though, because of their continuing ability to double as truss lighting. Expect to pay somewhere around \$100 to \$250 for your uplighting fixtures. With a possible average increase of \$300 to \$500 or more for the night, you can quickly pay off your investment.



## CUSTOM GOBOS

Custom gobo lights are another add-on that provides a substantial value increase to a wedding. The "wow factor" in seeing the bride and groom's names or initials in lights makes it a worthwhile service to consider. After purchasing your projector or light, your only real overhead is in your gobo for each application. But, with the rise in amazing services that provide same-day turnaround and templates for your design, all of the legwork has been removed. Most DJs are catching an average of \$150 to \$300 additional income for providing custom gobo lights.

## PHOTO BOOTH

Photo booths are hot right now, plain and simple. DJs are heavily increasing their income by renting or contracting photo booths for weddings. The recent surge in popularity has proven the worth of this soon-to-be staple. And photo booth rental definitely has the legs for longevity in the DJ/wedding industry. A photo booth will cost you a pretty penny, but the investment is made up with rentals bringing in anywhere from \$800 to \$1,500 a night.

## PHOTOGRAPHY AND VIDEOGRAPHY

Many mobile DJs are even beginning to offer photography and videography these days, making their companies a nearly all-inclusive "wedding services central." You know that a photographer is going to be present at every wedding, and that a videographer will be present at most. These are services the bride will absolutely pay for anyway, so why not with you? Why not relieve the bride of all the headaches that come with searching for vendor after vendor? Even if you contract the service out to a photographer or videographer you trust and work well with, the benefits are still there.



Josh Yawn is a television host and producer as well as mobile DJ and author. He is the creator of the Mobile Beat DVD series *DJ Crash Course* and author of the upcoming book *Hosting for DJs*.



## MAKING THE SELL...THE UP-SELL, THAT IS

Up-selling a bride can be difficult. Being a salesperson in respect to DJ services alone can be difficult enough as it is. DJs agree though, that the best way to sell a bride on your add-on services is through the use of visual aids. An iPad or notebook computer will be your best tool in showcasing the incredible environment you can create with your add-ons.

Create a brief visual presentation with before-and-after photos of your uplighting and custom gobo effects. Show people having fun in your photo booth. Have a portfolio of your photography and videography work (if applies). Take advantage of the fact that these up-sells are all visual.

## CONTRACTING

Contracting can be a great way to offer some of these add-ons without actually having to invest in them quite yet. For example, many DJs stock a certain number of uplights and then either contract or rent if they need more. We personally contract out our photo booth service. It has allowed our smaller company the means of offering a big add-on, while also helping a fellow wedding vendor get work. It's been a win-win.

Many shy away from contracting work, usually for good reason. If you choose to contract work to someone else, make sure it's someone you have history with and have worked with before.

They must understand that even though they have their own company, *they're representing your company on these gigs*. You can work out with your individual contract worker the specifics of whether you'll allow them to split the bill and use their company name, or, if they're obligated to operate essentially as an employee of yours for the night.

As far as paying your contract worker, you must first decide if you're going to charge a fee on top of theirs, so that you still make money off of booking their services, or, if you're going to break even because you see value in simply offering the service. And different states have different laws and regulations on contracting, so make sure you're familiar before you set out on this path. In some states, charging a fee on top of theirs makes you technically an "agent," which has additional requirements one must abide by. Your contract workers should be responsible for their own insurance and tax reporting if they are not your employees.

## OPPORTUNITIES KNOCKING

In summary, the timing is right and the opportunities are ripe for these add-ons to increase your wedding revenue. Never have there been so many options available for mobile DJs to branch out. The trends are growing...brides are buying...and DJs are growing their businesses through providing these amazing services that help turn special days into dream days. **MB**

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An augmented excerpt from the book  
*Clear! The Simple Guide to Keeping Your  
Business Alive and Kicking*

**O**ne of the biggest mistakes companies and individuals make is line extension, or lack of focus. In almost every case, it makes more sense to launch a new brand than it does to line-extend your current brand. Just like a magnifying glass in the sun, the smaller you get the little white dot, the hotter it becomes.

What are you the expert in? That is your brand category. What differentiates you from other brands in your category? What makes you the obvious choice? That is your brand's position in your category.

Write it down. Print it out. That will become your measuring stick for every decision you make in your business. Should you add this new product to your line? Does it fit with your brand? Should you hire this new person? Does he or she fit with your brand? Should you change your logo, update your store, change the signage, have your employees wear uniforms? What colors should you use? All of these questions, and more, can be answered when you understand your brand and your differentiating position in your category.

For example, my main business is called Hitman, Inc. I'm in the business of Competition Removal.™ My business is creating strategies that differentiate my

clients, making them the first and obvious choice to their customers. My websites, [www.yourhitman.com](http://www.yourhitman.com) and [www.stevebrazell.com](http://www.stevebrazell.com), live up to my brand. Choices are easy: What color car to drive? Black. What kind of clothes to wear? Edgy. Glasses? Luggage? Mac or PC? iPhone? Every brand choice is easy when there is focus. If I start expanding my business offerings and line-extends, the choices become much more difficult. What is the brand?

As we already know from the Mercedes-Chrysler merger, German boardrooms must be a riot. Imagine sitting in the boardroom of Porsche when someone says, "We are missing ze SUV market! Let's create ze Cayenne."

Or, more recently, "Ven someone buys a Porsche, zey vant to take zeir friends to dinner—fast. Let's create za four-door sports car!"

"But ve already have ze Cayanne."

"True, but people vant more choice!"

What is a Porsche? I don't think they know.

The market will tell them, just like it told Mercedes. Mercedes has no idea what its brand is or was. The company announced

# Focus. Focus. Focus.

BEING ALL THINGS TO ALL PEOPLE? THINK AGAIN

BY STEVE BRAZELL •

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**Focus makes  
your life easier  
and your brand  
offering clearer.**

that its product was "engineered like no other car in the world"—then proceeded to date and marry Chrysler. We already know how that ended, but potentially worse is the lasting effect on the Mercedes brand. What is a Mercedes? Is it a \$30,000 CLK or a \$150,000 SL650? Or is it one of the 35 models in between? Good questions. Mercedes has yet to figure out the answers.

## MOBILE FOCUS

For mobile professionals, focus is more important than ever. You simply can't and shouldn't try to be all things to all people. When you think of the most successful

DJs in the industry they are known for something—typically a specific style. The more you try to do and the more you try and offer, the less people can differentiate you from other companies or individuals doing the same things.

Plus, most people simply don't believe the general practioner is as good as the heart surgeon. In other words, if you offer DJ services, lighting, sound, party planning, corporate event services and weddings, all under one brand, does it sound like you're the expert? Absolutely not. Focus. Become a DJ expert: Become the lighting expert, the sound expert, the corporate event expert, etc.

Focus makes your life easier and your brand offering clearer. In a world of over-saturated messaging, simple is good.

**Clear takeaway:** How can you become more focused? Are there parts of your business that other companies do as their whole business? Consider getting rid of fringe products or services. Or consider opening a second business and narrowing the focus of both. **MB**



Steve Brazell is one of America's top marketing and branding experts. He helps Fortune 500s, start-ups, small-caps, celebrities, and individuals make more money by communicating their brand stories better. Some of his clients include; IBM, Wingate, Century 21, Kevin Costner, Coldwell Banker, Keyshawn Johnson, Warner Brothers and Walt Disney. He is the founder of Hitman, Inc., a Competition Removal™ firm with offices in New York and Vegas, and the author of *Clear! The Simple Guide to Keeping Your Business Alive and Kicking*.





# Driving You Crazy

COULD CLONING YOUR HARD DRIVE  
LAND YOU IN THE SLAMMER?

BY MOSES AVALON •

Lately, it seems like the main thing you read about the music industry is how some grandmother or four year old is being fined or arrested for downloading an MP3. The \$100+ million settlement in the lawsuit against Limewire and the convictions of the owners of The Pirate Bay (the biggest “torrent” sharing site) has many in the P2P world thinking twice before downloading anything, even when the files come from legal “record clubs.”

But what about DJs? Though they are not likely to be the ones uploading their personal music collection to the internet, they do routinely share songs and even entire hard drives with each other. Are there any legal risks with that type of sharing? Is sharing or cloning a hard drive the same, legally, as illegally sharing a file on a P2P network?

Unfortunately, there is not one simple answer. It largely depends on how and what you actually “share.” Let’s drill down to see if the next FBI raid might be coming to the club where you’re spinning.

## BEWARE: INDUSTRY WATCHDOG SOMETIMES BITES

Let’s start at the source: (i.e. the organization that would be suing you if it is indeed

illegal) According to the RIAA’s website: “If you make digital copies of copyrighted music on your computer available to anyone through the Internet without the permission of the copyright holder, you’re stealing. And if you allow a P2P file-sharing network to use [your] hard drive to store [tracks] that anyone can access and download, you’re on the wrong side of the law.”

Some cases have resulted in very high penalties, like the now famous RIAA v. Thomas case where a single mother who shared only 26 songs was asked to pay over \$1 million in damages. Meanwhile other courts have let file sharers off with far less significant penalties. To make matters more confusing, with so many programs and sites urging you to upload, synchronize, transfer and share your music, why, if they are soliciting an illegal act, is it that these companies are not equally culpable?

Several DJs I spoke with felt justified in cloning hard drives. They felt that they, as music purchasers, have the right to protect their music collection—don’t they? Well, probably not, in this case. In this case, the

RIAA (and, in turn, the courts) would most likely see the DJs’ protecting their music as “infringement.” As they see it, if you were to lose your vinyl collection would you have the right to demand that the record store replace it? No. Why should digital files you bought legally be any different? If you lose them, or lost your iTunes account, in most cases, you would have to buy them again. And if you got them for free somehow, (illegally of course) then you should have no more right to protect them than a car thief who files an insurance claim for the car he



stole.

How can DJs legally protect themselves and still make a living with laws this confusing? The first question to ask is: When is the crime actually committed?

## DARING TO SHARE

The way the law seems to be evolving in some countries is this: The actual crime is in the transfer itself. You can take from others on a P2P network, but you can not let others take from you. (This is just a loose interpretation, so don’t take this as legal advice.)

Likewise “lending” your buddy your hard drive and turning a blind eye to the fact that he or she will be cloning all or parts of it, does not get you a free pass with the copyright gods. It’s very similar to keeping the “Share” folder open on your computer when linked to a P2P network.

The next step in this deconstruction is



*Moses Avalon is one of the top music business experts in the country. During 30 years in the business, he has focused on helping artists protect their rights. His top-selling books, **Million Dollar Mistakes** and **Confessions of a Record Producer** are required reading in over 50 music business courses, including those at UCLA and NYU. His latest book is **100 Answers to 50 Questions on the Music Business**. A wealth of music industry info, resources and commentary can be found at [www.MosesAvalon.com](http://www.MosesAvalon.com) and his blog, **Moses Supposes**.*



to examine the concept that making copies without permission is illegal. But what exactly is a "copy?" The meaning has changed and expanded over the last ten years, primarily because of advances in technology, as well as court cases where the meaning of copyright has been stretched.

When Napster was in its early illegal days the word "copy," as it was defined in the law, meant simply a tangible fixation on something, like words on a piece of paper, or a performance on piece of tape. The digital age blew a hole in that definition, because transferring an MP3 file onto a

MP3 onto the Internet, using a file-sharing network, so that millions of other people can download it.

Joining a file-sharing network and downloading unauthorized copies of all the copyrighted music you want for free from the computers of other network members.

Paying a fee to join a file-sharing network that isn't authorized to distribute or make copies of copyrighted music to gain access to copyrighted music on the computers of other network members (which you then download in the form of unau-

thousands to millions of songs to other P2P users. As a DJ you're probably not one of those, but the bad news is that sharing or cloning a hard drive containing thousands of songs could be interpreted as tantamount to creating a super-node.

And then there is the newest questionably legal version of the transportable super-node: the cloud music locker.

## HEY, YOU, GET OFF OF MY CLOUD

Tech companies are making it easier and easier to have access to your music all the time—and also easier to break the law. FYI: They are not the ones who go to jail if you use their licensed or legal technology to do so. They have adopted the "Guns don't kill people, people kill people," defense to justify their products. This defense holds no water, as proven by the multiple gun manufacturers getting sued every year for deaths caused by their products. Even though the manufacturers swear that they are innocent they are fully aware of how their products are being used (i.e. in crimes). Not surprisingly, the position that major labels take about lockers is that of the victim: Cloud music lockers may be legal but they are being created to facilitate theft.

So far, the law in this area is far too new to speculate on how the definition of "right and wrong" will evolve. But if history is any indicator, count on seeing new lawsuits against those who hack the Amazon or iTunes platform to allow their locker to be used as a super-node.

## SO WHEN IS IT LEGAL TO CLONE?

I promised at the beginning of this piece that cloning may or may not be legal depending on the situation. So, when is it legal to clone?

Backing up what you already have acquired legally, for computer repair purposes.

When absolutely no folders are open to the public.

When no one other than you will have access to it.

Rule of thumb: The law follows intent, most of the time. If you only intend to protect your business investment from damage, then you're probably fine. But if you think it would be cool if others got to use your music library, think twice.

Mo Out. **ME**



hard drive is not "fixing" it on anything but ones and zeros on the optics of the drive and it certainly was not tangible.

The Napster case changed all that and expanded the definition to include the "caching" (meaning: streaming it to your hard drive so you can play it back) of a file as making a "copy." When the Sean Parker character in the film, *The Social Network*, smirks that the record companies only beat him "in court," that was not entirely accurate. Napster not only ate its own tail but forever destroyed the landscape for the P2P world by helping legally change the definition of "copy" to one that puts the actions of file sharers squarely on the wrong side of the law. Because of Parker and Napster, the following is now a crime:

Making an MP3 copy of a song from a CD you purchased, and then putting that

thorized copies.

## DO THE CRIME, DO THE TIME

Think this is all just blowing smoke? So did the 25,000 people sued by the RIAA over the past ten years. They have faced criminal penalties for first-time offenders that were as high as five years in prison and \$250,000 in fines and civil penalties and which ran a minimum of \$750 per song.

Now think of that cloned hard drive you have and ask yourself how many illegally acquired songs you have on that drive? How about the number of tracks of questionable origin? The math can reach galactic proportions real fast.

The good news is that RIAA lawsuits have mostly been targeted at what are called "super-nodes"—computers connected to P2P networks that distribute

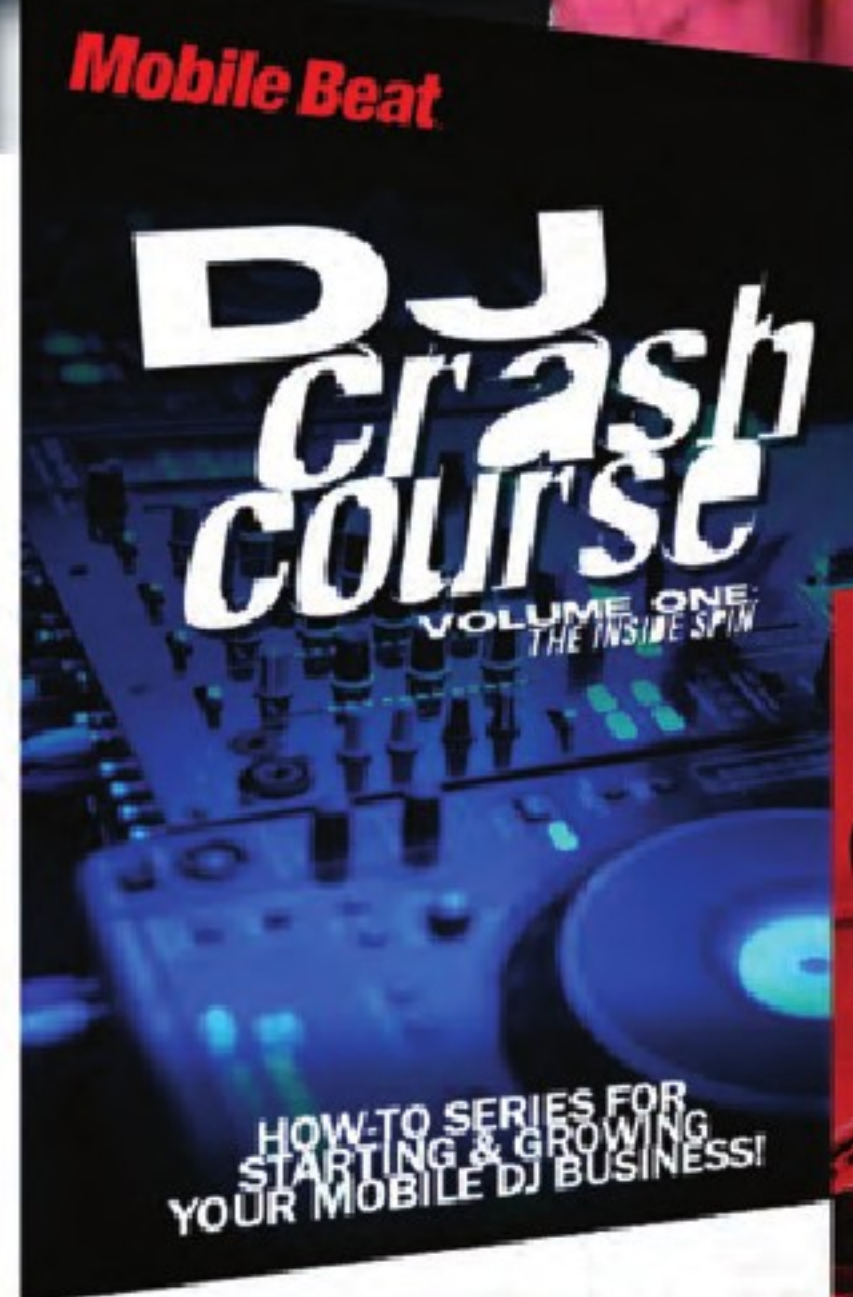


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*Joe Race  
Showtime Atlanta - Georgia*



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# How to Make the Cut

INSIDE BEATMIXING: HOW AND WHEN TO END SONGS EARLY

BY ARNOLDO OFFERMAN •

**A**s I peruse YouTube, I encounter many DJs playing entire songs, each time including a long-winded intro, break, and of course the very end of the song. Will those on the dance floor fault you for it? No. And it won't kill your dance floor. You certainly might mix out of a particular song if it bombs... but what about mixing out early JUST because?

What I'm about to say doesn't apply to every crowd, but it applies to 90% of my crowds, weddings and corporate clients included. My schools and youth events make it 100%, but since I also do the former, I get some crowds where I don't ALWAYS mix like I'm about to explain.

When I meet with schools and ask about last year's DJ, the biggest complaint I hear regarding mixing style is that he cut songs off too early. Incomplete songs aren't the problem, it's HOW you mix them.

## CUTTING UP

It's called the ABA method and it goes back to elementary school. Most music teachers (they might have tried to teach you how to play the recorder...) would classify A as chorus and B as verse. Thus the magic formula is CHORUS, VERSE, CHORUS, with a lead-in. I must emphasize the following point: ABA does not mean only play ONE verse and mix right after the second chorus. First off, many of today's songs don't even start with a chorus, they often take the following formula (simplified): intro, verse, chorus, verse, chorus, bridge, chorus, outro. When I say follow ABA, I mean to mix out AFTER the chorus, or during the bridge (instrumental).

Why is this a cardinal rule? People LOVE to sing along, and they most often sing along with the chorus of a song. If they're building anticipation to sing along and you take that away from them, they will hate you. Think about it: "It goes on and on and on and—wtf? WHERE'S MY SONG?!"

This in mind, take advantage of songs with intros (it's OK to loop, ya know) and build up right in the middle of the chorus and mix out as soon as it's over, or have some fun and mashup a bit during the bridge/reprise, if

the crowd seems attached to the song.

Here's my favorite example, which also allows me to seamlessly switch genres. Play Bob Seger's "Old Time Rock & Roll" and wait for the awesome sax solo. After that, you hear the chorus which will play one more time with just the drums. While the solo plays, loop in the first 8 beats of Young MC's "Bust-a-Move." Have it ready because you're gonna kick in "Bust-a-Move" as soon as that chorus is done. If your mixer allows it and you can move fast enough, cut the bass out from "Old Time Rock & Roll." Halfway through, loop out. Fade into "Bust-a-Move" as the last three words of the "Old Time" chorus play. If you do it just right, the first verse of "Bust" will play as "Old Time" is cut out. Written down, this all seems a lot more complex than it really is. Try it out and you'll see: that was easy.

## BUT...WHY?

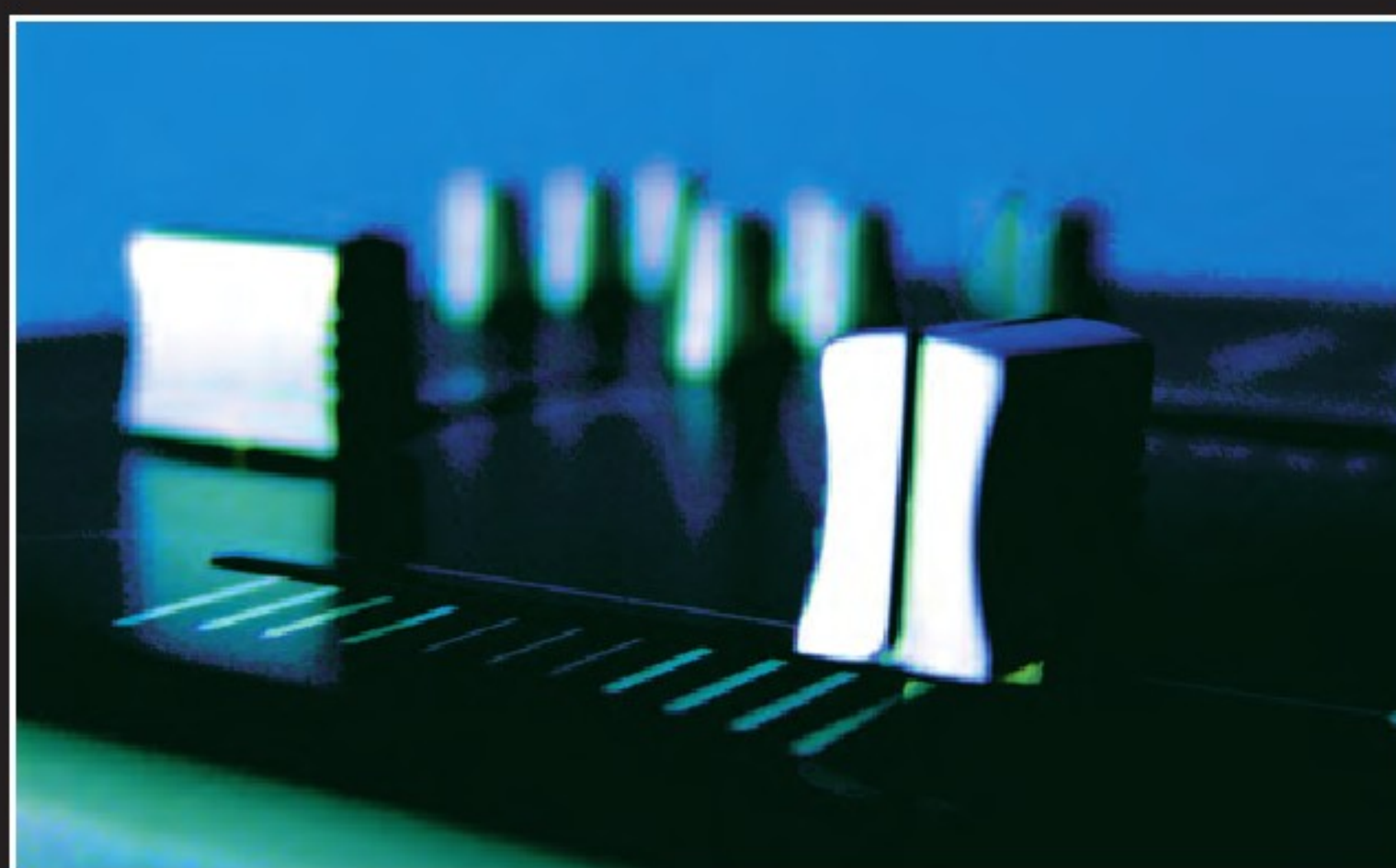
Why would you want to cut songs early? There are quite a few reasons. One major one is that it lets you fit more songs in. Especially for youth events where there are a ton of requests, it can make a difference in your potential to please the crowd.

Even more importantly, people in general have short attention spans and often get bored in the middle of the song. Have you ever mixed into a song and had everyone scream in excitement? That excitement wears off. As an entertainer, you want to keep that level of excitement up high the entire time. If you mix into the next song with flawless timing, you will

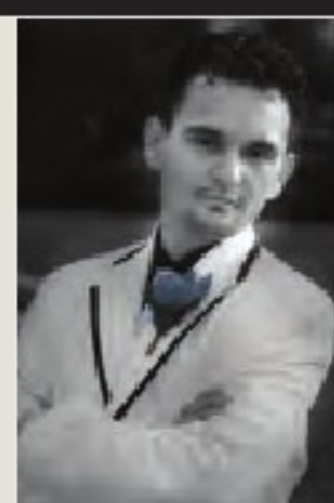
have everyone screaming the entire time. The energy levels will be through the roof and the party will be THAT much better.

Again, I don't do this with every song, and I've also had some events where I don't do this at all. If you cannot beatmix, obviously learn that first. You cannot cut songs early if all you do is segue—it WILL sound awkward. Also, don't do this with every song; let some play all the way through, learn to use bumpers (30-45 second clips), and utilize all sorts of mixing styles.

I often get asked how I get so many high-energy weddings and the answer lies right above. I mix my weddings like I mix my school events. Ultimately, I am a DJ before anything else and thus they will get a high-energy DJ performance, complete with mixing to give them a new perspective on how they experience the music they are celebrating to. **MB**



*Arnoldo Offerman specializes in youth events, and is the driving force behind 4 Schools Only, a new division of A Premier Entertainment, in Central Florida (Tampa, Orlando). In the last year, the company has more than doubled its number of clients and their average fee. Find out more at [www.4schoolsonly.com](http://www.4schoolsonly.com), [www.apremierentertainment.com](http://www.apremierentertainment.com) and [www.arnoldooffermand.com](http://www.arnoldooffermand.com).*





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# The Right Musical Tools for the Job

HERE'S WHAT YOU NEED TO CONSTRUCT A GREAT WEDDING RECEPTION

BY JAY MAXWELL •

**G**rowing up on the farm there was always something that needed repairing. It was interesting that we could fix almost everything with the same basic tools. All that was needed was a hammer, a pair of pliers, a wrench, a screwdriver, and maybe a saw.

Once I joined the Navy and went to Machinist Mate School, it took days to learn about all the special tools that we needed to operate and fix the equipment found on a ship or submarine. In fact, a pair of pliers wasn't even one of the tools that we needed—pliers were all but banned from use. Instead there were many wrenches, and not just crescent wrenches, but precise wrenches for particular uses. There were tools that we were tested on during school that I remember never using at any time during my six-year stint in the service. But the point was that the tool was there if ever it was needed.

## MUSICAL TOOL BOX

Let's compare a DJ's "tool box" to a machinist's tool bag. For many DJs, their repertoire of wedding reception music for the special events like the cake cutting, bouquet toss, and garter removal, is akin to my tool bag when I was helping my father around the farm during my childhood. It contains just the basics.

In a farm community, every pickup truck has a hammer in it just in case you need to quickly stop and fix a gate or fence, or make some other repair requiring a hammer and nail. Likewise, every DJ would certainly have "Single Ladies" for the bouquet toss and "Let's Get It On" for the garter removal, because those songs are requested more often than most other songs for those events. One wouldn't leave home without those "tools" because the odds are high that they will be needed. (In fact, 53% of our brides last year chose "Single Ladies" for the bouquet toss and nearly 30% selected "Let's Get It On" for the garter removal.)

## DON'T ATTEMPT THIS AT HOME

But remember that what worked on our small farm in Georgia didn't necessarily work on a nuclear-powered submarine. Special tools were required and knowledge about those tools was needed in order to know how and when to use them. When you are on patrol in a submarine, you must be self-reliant. That is, you must carry

## INTRODUCTION TOP SONGS

	SONG TITLE	ARTIST
1	I GOTTA FEELING	BLACK EYED PEAS
2	BEAUTIFUL DAY	U2
3	FOREVER	CHRIS BROWN
4	LET'S GET IT STARTED	BLACK EYED PEAS
5	SIGNED, SEALED, DELIVERED	STEVIE WONDER
6	GET THE PARTY STARTED	PINK

## OTHER SUGGESTIONS

BRIDE'S / GROOM'S COLLEGE FIGHT SONG	VARIOUS
ALL YOU NEED IS LOVE	BEATLES
AMAZED	LONESTAR
ARE YOU GONNA BE MY GIRL	JET
BACK IN BLACK (instrumental)	AC/DC
BETTER TOGETHER	JACK JOHNSON
BOOGIE SHOES	KC & SUNSHINE BAND
CHECK IT OUT	WILL I AM
DANCE TO THE MUSIC	SLY & FAMILY STONE
DANCING IN THE STREET	VAN HALEN
DYNAMITE	TAIO CRUZ
EYE OF THE TIGER	SURVIVOR
FINAL COUNTDOWN	EUROPE
FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE
FOOTLOOSE	KENNY LOGGINS
IMMORTALS	KINGS OF LEON
JUMP	POINTER SISTERS
JUST DANCE	LADY GAGA

with you a lot of tools in case something needs repairing immediately. There's no repair shop sitting in the Atlantic Ocean. You have to be prepared.

The same is true when a bride asks you to suggest songs for, say the cake cutting, that haven't been played at every wedding during the past decade. This issue's list should prepare every DJ for those brides who want to see some unique songs for their receptions' special events.

For most of my career, when a bride asked for suggestions for an introduction song or the send-off song, the songs that came



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.





to mind were indeed those that we had played for that particular event time and again. For years, we would tally and track the most requested songs and create “top 10 or top 20” lists for our clients to look at to select their songs. Many of those same lists have appeared in several articles in this feature of *Mobile Beat Magazine* since 1992.

### A BIGGER TOOL CHEST

This year though, we not only tabulated the most requested songs, we also created a list of ALL the songs requested for each event. Now our tool box is bigger and can handle more discriminating clients when they want to dig deeper to find just the right “gem” for their reception. The gem list is not exhaustive, of course. But it does represent a great start to show your client that you are prepared with the special tools needed to get their “custom” job done.

One thing that is noticeably missing from our tabulations is a selection of first dance songs. In the package that we send to our brides, this list is included, but we rarely get asked to see additional songs for this event because the bride and groom have typically already selected their special song for their first dance. When it comes to the other songs, though, such as the songs for the bride and father or the groom and mother, they are often clueless; so the more variety we can offer, the more they appreciate our service.

The most useful advice that we often give during a consultation is not in suggesting a particular song, but the direction that we take the conversation. That is, for the introduction song, we often ask if they want their college fight song. This usually only works if both the bride and groom went to the same college or at least like the same college football team from that school. Another way we sometimes help a couple when they can’t decide on the song for the parent’s dances is to encourage them to ask their mom and dad what song *they* want to dance to with their son and daughter. This takes the pressure off the bride and groom and

gives the honor of choosing the song to the parents. Everyone wins in this arrangement.

As any do-it-yourselfer can tell you, there is always room for additional tools in the tool box. This list is a good assortment, but continue to increase the number tools in your own box. Keep track of your own client’s requests and catalog them where they were requested. If a song was requested for the garter removal, then make a note of it for your future clients. Suggestions and advice

### INTRODUCTION • OTHER SUGGESTIONS

KICK IN THE HEAD	DEAN MARTIN
KICKSTART MY HEART	MOTLEY CRUE
LET ME CLEAR MY THROAT	DJ KOOL
LIFE IN TECHNICOLOR	COLD PLAY
LIKE A G6	FAR EAST MOVEMENT
LOVE STORY	TAYLOR SWIFT
MARRY YOU	BRUNO MARS
NOW THAT WE FOUND LOVE	HEAVY D
ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN
PARTY LIKE A ROCK STAR	SHOP BOYZ
POWER OF LOVE	HUEY LEWIS
RAISE YOUR GLASS	PINK
REGULATE	WARREN G
ROCK STEADY	WHISPERS
SANDSTORM	DARUDE
SEND ME ON MY WAY	RUSTED ROOT
SHARP DRESSED MAN	ZZ TOP
SHIPPING UP TO BOSTON INTRO	DROPKICK MURPHYS
SIRIUS	ALAN PARSONS
SOMEDAY MY PRINCE WILL COME	MILES DAVIS
THESE ARE MY PEOPLE	RODNEY ATKINS
THUNDERSTRUCK	AC/DC
TOP GUN THEME SONG	SOUNDTRACK
WALK THIS WAY	AEROSMITH
WE ARE FAMILY	SISTER SLEDGE
YOU AND I	INGRID MICHAELSON
YOU ARE THE BEST THING	RAY LAMONTAGNE
YOU MAKE MY DREAMS COME TRUE	HALL & OATES
YOU’RE MY BEST FRIEND	QUEEN
YOU’RE MY FIRST, LAST, EVERYTHING	BARRY WHITE

*Lists continue on page 36*

**Now our “tool box” is bigger and can handle more discriminating clients when they want to dig deeper to find just the right “gem” for their reception.**

can figure prominently in a bride’s decision to hire a mobile DJ. She is hiring you—a professional—(rather than just firing up her iPod) because she trusts you to know what musical tool is needed when she wants you to...play something she can dance to! **ME**

*This time around, Jay gave us a bunch of great lists of extra “tools” for receptions., but we couldn’t fit them all in. Go to [MobileBeat.com](http://MobileBeat.com) to see the expanded selection.*



## BOUQUET TOSS TOP SONGS

	SONG TITLE	ARTIST
1	SINGLE LADIES	BEYONCE
2	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
3	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
4	YOU CAN'T HURRY LOVE	SUPREMES
5	DON'T STOP BELIEVING	JOURNEY
6	GIRLS, GIRLS, GIRLS	MOTLEY CRUE
7	IT'S RAINING MEN	WEATHER GIRLS
8	LADIES NIGHT	KOOL & GANG
9	PRETTY WOMAN	ROY ORBISON
10	WISHIN' AND HOPIN'	SOUNDTRACK

### OTHER SUGGESTIONS

AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN GAYE
AIN'T NO OTHER MAN	CHRISTINA AGULERA
CAN'T HURRY LOVE	PHIL COLLINS
DIAMONDS ARE A GIRL'S BEST FRIEND	MARILYN MONROE
I DO	COLBIE CAILLAT
I FEEL IT ALL	FEIST
ISN'T SHE LOVELY	STEVIE WONDER
MANEATER	HALL & OATES
MAN! I FEEL LIKE A WOMAN	SHANIA TWAIN
ONE WAY OR ANOTHER	BLONDIE
SHE'S A LADY	TOM JONES
STEAL MY KISSES	BEN HARPER
STEP BY STEP	NEW KIDS ON BLOCK
THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE

## BRIDE & FATHER DANCE TOP SONGS

	SONG TITLE	ARTIST
1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	TIM MCGRAW
3	MY GIRL	TEMPTATIONS
4	MY WISH	RASCAL FLATTS
5	CINDERELLA	STEVEN CURTIS CHAPMAN
6	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER
7	BUTTERFLY KISSES	BOB CARLISLE
8	DADDY'S LITTLE GIRL	MILLS BROTHERS
9	DADDY'S ANGEL	T. CARTER
10	I HOPE YOU DANCE	LEE ANN WOMACK
11	LITTLE MISS MAGIC	JIMMY BUFFET
12	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
13	DAUGHTER	LOUDON WAINWRIGHT
14	FATHER AND DAUGHTER	PAUL SIMON
15	HOW SWEET IT IS	JAMES TAYLOR
16	MY LITTLE GIRL	STEVE KIRWAN
17	THROUGH THE YEARS	KENNY ROGERS
18	UNFORGETTABLE	NAT-NATALIE COLE
19	WALK WITH YOU	EDWIN MCCAIN
20	WIND BENEATH MY WINGS	BETTE MIDLER

### OTHER SUGGESTIONS

ANGEL	ROBBIE WILLIAMS
ANGEL IN MY ARMS	JOE PIZZULO
BABY GIRL	WILL HOGE
BEST DAY	TAYLOR SWIFT
CAN YOU FEEL THE LOVE	ELTON JOHN
DADDY LET'S DANCE	CRUMLEY-CAUDELL
DAUGHTERS	JOHN MAYER
EVERYBODY LOVES SOMEBODY	DEAN MARTIN
FIND YOUR WINGS	MARK HARRIS
FOR BABY	JOHN DENVER
I'M GONNA MISS YOU	ARTISTICS
IN MY LIFE	BEATLES
KIND AND GENEROUS	NATALIE MERCHANT
KING OF THE WORLD	POINT OF GRACE
MY BABY YOU	MARK ANTHONY
OVER THE RAINBOW, WONDERFUL WORLD	IZ
READY SET DON'T GO	BILLY RAY CYRUS
SONG FOR MY DAUGHTER	RAY ALLAIRE
SONGBIRD	EVA CASSIDY
STEALING CINDERELLA	CHUCK WICKS





dear MR. DJ,

PLEASE DON'T BUY ANYTHING FROM BLIZZARD LIGHTING.  
THOSE GUYS WILL STOP AT NOTHING TO SEE OUR KIND EXTERMINATED COMPLETELY.  
THINK OF THE CHILDREN... LITTLE CORDNEY, CORWIN, AND OF COURSE THE TWINS, CORDIS AND CORDTHOLEMEW.

Signed,  
The CORDS

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# A DJ Power Play

HOCKEY JOCKEY FITS THE DETROIT RED WINGS TO A "T"

BY STU CHISHOLM •

In the pages of my book, *The Complete Disc Jockey*, more than a dozen different jobs requiring a DJ's skills are detailed. Some are complete departures from the norm, while others might make good additions to just about any growing mobile company. Today, I'm throwing the spotlight on just such a DJ: Tim "T" Campbell, owner and operator of Tunes by T in East Lansing, Michigan.

T has been a mobile DJ for almost 29 years, specializing in wedding celebrations. But when the Michigan summers come to a close and the wedding season begins to wane, T turns his focus to one of the most exciting sports venues in the country. This September, T will begin his 18th season as the official DJ for the Detroit Red Wings at Joe Louis Sports Arena.

I must admit to a bit of bias here, because I've known Tim by reputation for many years. I've bumped into several members of his DJ staff at various venues over the years and have always been impressed by their professionalism. Being a hockey fan, I have also



Kasem's *Weekly Top 40* was a staple in my music diet. I memorized every song by title, artist and lyrics and I loved to sing along. Being the youngest of five siblings growing up in the Sixties, I was hooked on the oldies. As soon as I started making money I began collecting my favorite tunes on 45 [7" vinyl]. I'll never forget the first single I ever bought, "Build Me Up Buttercup" by The Foundations. I still love that song. When I was in college during the late '70s, dance music became very popular. I was really into the funk music and I loved dancing to the grooves of Earth, Wind & Fire, Rick James, the Gap Band, Kool & The Gang and others. I remember buying my first 12" single, "Rapper's Delight" by The Sugarhill Gang. I played that record over and over until I had memorized every word [laughs]. Whenever I went to a party I'd bring my records and I'd make everybody dance with me.

My first "real" job was working for my Dad's catering service, Campbell Catering. We'd bring the food to all these weddings. It was there that I saw these DJs sitting there playing the music without an ounce of enthusiasm. I'd watch them and think to myself, "I can do that! I can do better than that!" Within months, I started Tunes by T with the money I saved up working 75 hours a week catering.



been impressed by T's innovation and creativity as the DJ for the Red Wings. One of the first DJs integrated into an NHL venue, he has developed a style that is, at best, only poorly imitated by more recent DJs in other arenas. He has songs to pump up a quiet crowd, other songs to help keep the energy high, and still others to provide a running commentary on the action on the ice (see sidebar). But let's not get ahead of ourselves. I caught up with Tim on a Friday night in August that we both, by pure coincidence, weren't booked for.

**SC:** I've seen you around for just about my entire career! How did you first get started as a DJ?

**TC:** Growing up, I listened to the radio constantly. Casey

**SC:** Did you ever pursue radio or any other jobs?

**TC:** No, I've only had two real jobs in my life: working with my dad at Campbell Catering and running my mobile service Tunes by T.

**SC:** Or maybe three if you count your stint with the Red Wings. How did all of that start?

**TC:** I come from a family of skaters. My sister Mary Karen Campbell Henderson was a National Champion and Olympic figure skater. All three of my brothers (Tom, Bob and Joe) played hockey at Michigan State University. I love hockey and



continue to play along with my brothers. The highlight of my hockey career was back-to-back state championships at Lansing Catholic Central High School. Our team was recently inducted into the Lansing Sports Hall of Fame.

It was 20 years ago this October, when Ron Mason, the head coach at MSU wanted to incorporate DJ music into MSU's hockey games at Munn Ice Arena. He invited me in and we made it work, interspersing DJ music with the Spartan Brass under the direction of John T. Madden.

**S C:** How did this get you connected with the Detroit Red Wings?

**T C:** I have to thank Rick Church, former Director of Sports Video for MSU, the Detroit Tigers and the Detroit Red Wings. Rick suggested my services to Ted Speers, the Marketing Director for the Red Wings. Ted invited me in for a tryout with the Wings during the pre-season of 1994 and I have been doing my dream job, combining my love for music and hockey as the DJ for the Detroit Red Wings ever since.

**S C:** You were their first DJ?

**T C:** They had another DJ the season before, but all they said was, "He didn't work out." When they offered me the job, the pay was only \$75.00 a game. I really wrestled with that, because it was practically minimum wage if you factor in travel time and gas. [Tim's house is a 170-mile round trip from Joe Louis Arena.] But it wasn't so much about the money. I'm a firm believer that if you follow your heart, your life will be fulfilled. I've been incredibly blessed to be doing what I love to do and making a living.

**S C:** What about the mobile gigs? Were there conflicts?

**T C:** Well, I had a much bigger crew back then. These days I'm pretty busy personally, but it's not like it was.

**S C:** A popular strategy that I wrote about in *The Complete Disc Jockey* is to offer other items and services—"upsells"—to clients. Do you do any of that?

**T C:** My wife, Quimby, creates amazing slide shows, so we offer that service to our clients. But mostly, we stick to doing what we do best; making people happy with music.

**S C:** What about the catering business? Is that still going?

**T C:** When my dad passed away, my brother, Joe, took it over for a while, but he eventually sold it. I understand it's still in business, but there's no longer any family connection.

**S C:** How is business in 2011 different for you?

**T C:** Everything is web-based. Most brides are price shopping online, almost anonymously. It is so critical to have a strong internet and social media presence. I'd say that 90% of communication is done via email and internet. I am so lucky to have a web designer on staff. My wife uses her creativity to keep our website ([www.tunesbyt.com](http://www.tunesbyt.com)) fresh, functional and resourceful with constant updating.

**S C:** How do you see the industry as a whole?

## Ice T: Songs for the Ice\*

In the world of NHL hockey, one DJ has set the standard for musical manipulation, creativity and downright fun: Tim Campbell, the official disc jockey for the Detroit Red Wings. He refers to his hockey repertoire as "situational selections" because, like a good coach, he fields certain tunes for certain, well, situations. Here's a brief peek at his musical bench:

**"Hooked On A Feeling"** by B.J. Thomas (played when the opponents are called for a hooking penalty).

**"Let It Be"** by The Beatles (when the officials are reviewing a controversial Red Wings goal).

**"Feels Like The First Time"** by Foreigner (when an excited Red Wings rookie scores his first career goal).

**"Bob The Builder Theme Song"** (played when a sheet of plexiglass breaks and the maintenance crew rushes in to do the repair. "Bob The Builder, can we fix it? Bob The Builder, yes we can!")

**"ABC"** by The Jackson 5 (after the Wings score a third goal. "A-B-C, easy as 1,2,3, as simple as do-re-mi...")

**"A Matter Of Trust"** by Billy Joel (just the opening, "One, Two, Three, Four" lyrics when the Red Wings get their fourth goal).

**"So Far Away"** by Carole King (played when Sergei Federov was called for a penalty in his debut return game after leaving the Red Wings over a contract dispute. "You're so far away. Doesn't anybody stay in one place anymore?")

**"Signs"** by Five Man Electrical Band (the lyrics, "Long-haired freaky people need not apply," is used to snag on scruffy-haired players like Chris Simon of the '98 Washington Capitals or Tyson Nash of the St. Louis Blues).

**"Hold Me, Thrill Me, Kiss Me"** by Mel Carter (played when the opposing team is penalized for holding).

**"One"** by Three Dog Night (used to snark on the opposing team when they score their first goal).

**"Piano Man"** by Billy Joel (for Saturday night games, Campbell will often set a timer for 9:00 PM. Why? The lyrics: "It's nine o'clock on a Saturday...")

\* With special thanks to David Lyman of the Detroit Free Press.

Visit Tim's website at: [www.TheHockeyJockey.com](http://www.TheHockeyJockey.com), and be sure to sign-up on his Facebook page (<http://www.facebook.com/thehockeyjockey>) and Twitter (<http://twitter.com/#!/thehockeyjockey>) page.

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# Journey to Planet DJ

THIS ISN'T SCIENCE FICTION, BUT A VERY REAL DESTINATION FOR DJ GEAR BUYERS

BY RYAN BURGER •

Here at Mobile Beat, we like to tell you a bit about our community of DJs, our supporters such as manufacturers and stores, and some of the personalities in the DJ industry. When the opportunity came up for me to go on the West Coast leg of the Mobile Beat DJ Tour this fall, which made its way through Reno, Nevada, I couldn't pass it up. Partially because I haven't done that part of the tour in the past, and also because I've never been out to visit my friends, Planet DJ a long-time Mobile Beat supporter.

Chris Whybrew of Planet DJ has a past in the DJ world that stretches back before his involvement with Planet DJ. I've known him for 15-plus years, ever since I first got involved with the national DJ industry; he was one of my first customers at the former ProDJ.Com. I've known him as a businessman who cares greatly for the DJ industry, that's exactly what I experienced while talking with him at the tour stop and the next morning at the store. At the store, it's clear that the people that Chris works with at Planet DJ share his caring approach to business. I observed several DJs who came in that morning as they experienced a no-pressure, consultative sales atmosphere, both with Chris and other members of the Planet DJ sales staff.

Though Planet DJ was officially established in 1996, Chris Whybrew actually got his start selling DJ



equipment 10 years earlier. Back in 1985, Chris and three friends had a four-system mobile DJ business called The Sound. They quickly grew the company to nine systems, taking advantage of being one of the first (and certainly one of the largest) DJ businesses in the Reno/Lake Tahoe area. The need for professional audio gear grew, and they quickly realized that there were only a handful of

places available to order from. So they formed a retail/mail order division and began selling to fellow DJs. Somehow, while continuing to run a full-time entertainment company performing at over 1,000 shows annually, Chris and his staff also began devoting more and more of their time to selling DJ gear. "It was just the right time





in the industry. And of course we were younger then, too!" Chris explains. So as their equipment business flourished, they decided to give it its own identity: DJ Warehouse. They began aggressively selling online and at trade shows.

"I remember when Numark introduced the CD-6020, the first professional dual CD player, back in 1990," says Chris. "They sold for over \$1,800 new...no instant start, no anti-shock, no looping. Even at that price, every serious DJ had to have one. And then when Denon shook the DJ world and released their DN-2000F in 1992 with those infamous big, glowing cue/start buttons, we realized that the DJ industry was booming and making its mark on the entertainment industry."

Fast forward to 2000, when DJ Warehouse merged with a local DJ store called Planet DJ. Chris told us "They had a local store and a catalog, and I had an established online web presence and was known through the trade show circuit. It just seemed like the perfect marriage, combining both our product lines and our customer base."

They kept the more expansive of the two names, and now Planet DJ is one of the largest DJ equipment dealers in the country. Their buying power allows them to pass along savings on most of their products. Chris says, "We want our customers to not only be confident that we have most popular DJ gear in stock and can assist in answering questions or needs, but that they'll also get it at a fair price as well. And since we're an authorized dealer for the products we carry, you can rest as-

sured your warranty and any applicable rebates will be honored as well. We're in this business for the long haul!"

Various DJ retailers have their origins in the sales side or in equipment service. Planet DJ has found a good mix, by having employees that know the DJ industry inside and out. With a constantly replenished stock and salespeople whose goal is to provide what a DJ really needs and not just make a quick sale, this is a company well worth checking out, next time you have a need for gear. For more info go to PlanetDJ.Com or call them at 877-435-4327. **ME**

Center, above - The Planet DJ Crew, L-R: Jamie Devito, Johnny Carillo, Chris Whybrew, Cesar Moran, Ken Holden, Eric Jameson and Debbie Burns.





# Machine Master

TALKING SMALL GIG REALITY WITH A DJ WHO'S EMBRACED THE ROBO-DJ IDEA

BY MARK JOHNSON •

In a previous article, "Rise of the Machines" (MB, March 2011), I mentioned a local DJ who also rents jukeboxes and other music system for parties.

I caught up with Mark Silver of Silver Tunes DJ Service and had a pretty good conversation with him about his machines.

**Mobile Beat:** Mark, tell me about your DJ business and how you got into renting music systems?

**Mark Silver:** I've been a DJ for over 25 years and enjoyed playing for weddings and school dances. But I would get calls for small backyard parties that were always on Saturdays. I didn't have a big wedding business so one weekend I would be wearing a tux at a wedding and the next would be wearing Bermuda shorts in someone's backyard.

**M B:** So far, so good. Where do the machines come in?

**M S:** Well, it occurred to me that the backyard parties didn't really need a DJ. Just a medium sound system with the music. This was way before computers and MP3s so I just bought a 45 rpm jukebox and stocked it with current hits. I eventually bought some more record jukeboxes and then 2 CD jukeboxes. For parties that last a long time with 30-40 people, they were a hit. People appreciated having control over the songs. And besides, being a DJ in a backyard is rather boring. It's broad daylight, no dance floor, no lighting, it's hot, no one is really dancing, just listening. What do they need me for?

**M B:** Sounds like DJ torture.

**M S:** Yes, plus these parties would usually start at 1 PM and finish "when the beer runs out". If I booked it for 5 hours (at a decent price), but the party wasn't over until 4 hours after that, the concept of overtime was simply unwelcome. If I left after 5 hours it often appeared that I was taking the fun away from them. Not a good impression.

**M B:** So basically you wanted to personally leave the party but leave the sound system until they're done.

**M S:** Exactly. The customer isn't wrong in their perspective. We DJ's have a 4-5 hour mentality that works for weddings, banquet halls and school dances. But in someone's backyard, there is virtually no known end of the party until it's actually over. Also factor in there are only 30-40 people and the customer thinks they deserve a discount for the small head count. A long party with small head count is still a long party.

**M B:** So removing the most expensive party of the equation, the DJ, solved the problem.

**M S:** Yes, in fact, I was even able to grow my DJ business without having to hire additional DJ's. I never wanted to manage DJ's, fearing that they would take my customers away. But with these jukeboxes, I could always drop them off early and still do a Saturday wedding if there was a time conflict. Plus, it's double exposure. I would leave a flyer at either type of event indicating that I had both services.

**M B:** Sounds like a plan. Tell me about your latest invention.

**M S:** I got into CD jukeboxes when current 45 rpm records became virtually unavailable. I used a mixture of retail CD's as well as CDRs. It's amazing to have had success with 100 song record jukeboxes and 350 song CD jukeboxes. By today's song counts, that's tremendously under-represented.

**M B:** Being a computer, your system seems to have an unlimited amount of songs.

**M S:** Yes. But I didn't want to go overboard. My first attempt was simply using Windows Media Player but that didn't have my needed 'party' features. As I explored many different DJ software products, I found that they were all way, way too complicated for regular people to use. Plus, they too didn't have my 'party' features either.

**M B:** So what did you do?

**M S:** In my real life I am a database programmer so I decided to write exactly the software that I needed for this application. It wasn't easy but I accomplished what I wanted. In fact, it is presently in the patent process to protect some of its features.

**M B:** Wow, a patent. Guess you're pretty serious.

**M S:** Yes, this software took me over a year to develop and test and now it's in the review stage which allows me to market it. Not exactly Patent Pending. But getting there. It's a very long expensive process.

**M B:** How are you using it now?

**M S:** Well, I've built several systems and they are installed in local party goods stores which has proved to be the best advertising. Over the years with my DJ business and jukeboxes, I've spent thousands on regular advertising which, for the most part, is spitting in the dark. I've stopped advertising completely and solely use the bookings generated by the stores.

**M B:** You've stopped advertising your DJ business as well?

**M S:** Yes. I am focusing my efforts both in developing more stores, cooperating with local social halls for them booking



the units and more commission-based marketing. You see, advertising money is spent first and you hope the business follows. With the stores and social halls, they earn a commission on each booking. No booking, no commissions.

**M B:** Sounds like you're on to the beginning of something much bigger.

**M S:** Maybe. Everyone underestimates what it takes to get a success off the ground. Many customers who are enamored with my systems express their joy by suggesting that I franchise and 'go national'. Talk is cheap. It's hard to scale this kind of business.

**"Being a DJ in a backyard is rather boring. It's broad daylight, no dance floor, no lighting, it's hot, no one is really dancing, just listening. What do they need me for?"**

**M B:** Meaning?

**M S:** Just like the DJ business is geographical, renting these machines is as well. It's two round trips instead of one. Within my area I think I'm probably running at 50% in the prime weekends (April, May and June) with reduced bookings during the rest of the year. When I drive around and see all the balloons on the mailboxes, they're untapped parties. I don't need to travel 20 miles away when there's plenty of business much closer.

**M B:** How do your machines work?

**M S:** After reviewing many programs that play MP3s, I found them all missing the features that I needed. So I wrote this program in my spare time, taking roughly 15 months to complete. The main accomplishment is putting thousands of songs in front of many simultaneous guests with a touch screen and allowing them to choose what they want. What makes it different from other MP3 programs is that it keeps the guests from interfering with each other.

**M B:** How so?

**M S:** A regular DJ doesn't let the guests actually touch his records, CDs or MP3s. He acts as the interface between the guests choosing songs and the actual playing. My system does the same thing. It replicates the mechanics of a DJ when playing requests.

**M B:** Should DJ's be wary of losing their jobs?

**M S:** Absolutely not. By design, they don't come with a microphone as that would require someone to monitor it. Thus, the announcements needed for a wedding or crowd control for a school dance are missing. That's the joy of my units. They are not designed for weddings, school dances or very large

events. They are aimed at the wide variety of 'family' parties. You know, graduations, anniversaries, communions, birthdays etc. Things that most DJ's don't like playing anyway.

**M B:** How are they priced?

**M S:** They have to be less expensive than a DJ for the equivalent time period. My price here in central NJ is roughly the same as a low-end DJ for a 4 hour party. But, since the system's price is the same regardless of the length of the party, and most parties are at people's homes, then that same price is a very great price considering how long their party really is.

**M B:** Any competition?

**M S:** I've done my homework. Up north is a guy who rents record and CD jukeboxes with some nostalgic flair. I approached him to work with me and he declined. Around 40 miles south is another guy that rents out other party items like slushie and cotton candy machines and he's got systems as well. I found that his are nothing more than Windows Media Player on a laptop which doesn't have any of the party features I've added to my units.

**M B:** What are your future plans for your units?

**M S:** Good question. I thought of selling the software for persons to build their own systems. I thought of selling systems (with no music) to regular people who want to rent them out. What makes most sense is consigning complete systems to delivery-only persons and I manage the bookings etc. The other ideas have too many holes in them.

**M B:** Any final words?

**M S:** I had a good run being a DJ and now can simply manage the bookings and delivery logistics for my systems. My area has plenty of DJ's so I'm glad to get more bookings with less stress. Everyone likes my systems. **MB**





# Director of Diverse Events

AWARD RECOGNIZES A TRULY MULTIFACETED ENTERTAINER

BY DJ DAY-NA •

**B**izBash Magazine held its' first Readers' Choice Awards in Chicago and Carey Smolensky, president and founder of Chicago-based Mobile Music Interactive Entertainment, won the 2011 "DJ of the Year" with an astonishing 40,000 votes! He was honored at the Merchandise Mart at the BizBash Chicago Expo this past August.

Carey grew up outside of Chicago in Wilmette. He began his DJ career at his high school radio station in 1978. He soon discovered his passion for spinning tunes, which led to his decision to do private events as well, and he launched Mobile Music Disc Jockey Service during that same year. He continued to do radio and run his mobile DJ business while earning his B.S. in Biology from Loyola University of Chicago. In 1981, he expanded his business into a full-service event and entertainment production company, Carey Smolensky Productions.

Since then, based on his perceptions of the demands in the mobile DJ and events industry, Carey has created separate divisions of CSP, striving to generate more business while also meeting each client's every need for their event. Beyond the production company, he now helms Mobile Music Interactive Entertainment, Storm Interactive Entertainment, Custom Specialty Promotions,

and CSP Videography. Carey brought all of his companies together under the umbrella of CSP Worldwide in 1990. In recognition of his innovative development, he was awarded the International Special Events Society GALA Award in 1991 for "Best Entertainment Concept."

In addition to his achievements in entertainment and event production, Carey has also pursued other endeavors, such as acting and modeling. He competed in the first-ever Mr. United State's Men's Pageant, where he took home the title of Mr. United States in 1984. Recently Carey has starred in two short films, and continues to audition for local and national roles.

On top of his already full plate, Carey makes sure he takes time out of his busy schedule to challenge himself both mentally and physically. He has raced half-scale NASCAR race cars, competed in the Chicago Urbanathlon Competition, and participated in the Chicago Half Marathon. Additionally, Carey enjoys dedicating his time to charity. He serves on the Board of Directors of Front Row Foundation ([www.frontrowfoundation.org](http://www.frontrowfoundation.org)), which benefits those facing critical health challenges, and will chair the organization's 2012 National Gala.

Over the years, Carey's inventiveness, perseverance, and endless enthusiasm has attracted clients from all over, allowing him to entertain over one million people worldwide. Somehow I was able to squeeze into this busy DJ's agenda to talk about his recent award and what drives him toward success.



**DJ Day-na:** Congratulations on winning the 2011 "DJ of the Year" award at the recent BizBash Chicago Reader's Choice awards! What is your involvement with BizBash? And what does this award mean to you as an individual and your career as a mobile entertainer?

**Carey Smolensky:** Interestingly, I haven't been involved with BizBash. I was nominated, then they called and told me they selected me as one of the top seven to put in the Reader's Choice Awards. It was their first year doing it in Chicago, and they got a great response to it and it was a big event. I've won different awards throughout the years, periodically, but it was very cool to have gotten this from something that I didn't personally promote. I have a special love for the DJing aspect, because that's where I started and that's still a huge part of what we do. It's something I definitely appreciate, and I appreciate the clients and people that voted, but it's just another aspect to me and my business. There's a lot of people in the industry who are very worried about what their competitors are doing or whose winning what, and I really just worry about myself. I worry about my business, what we are doing, always trying to expand, always trying to grow, and staying ahead of the competition. I don't really get caught up in the drama of what's in the DJ industry, whether it's locally or nationally.

**DD:** You created Carey Smolensky Productions in 1981, which is a full-service event and entertainment production company, then over the years you expanded into several different



companies, which ultimately led to the establishment of CSP WorldWide in 1990. What was the driving force behind your decision to do that and not just keep each company separate?

**CS:** One thing I found is it takes just as much effort to secure or approach business at a much larger level as it does at a lower level. In other words if we're going to go for an event, it takes the same amount of effort to approach the company who is having a meeting for 3,000 people and needs our services for 4 days of audio visual support, entertainment, decor, and theme design, as it does to try and get in the door to do one event for a social client. A lot of times I've found that the corporate clientele is not only more responsive to returning a phone call and being respectful of your time, but obviously profit margins are much larger in certain areas. I do love the social market, but a lot of times you are dealing with the client who is price shopping against the person in the same market. They look at the generics, and lug those in as if you are comparing apples to apples. For instance, within our company our dancers are 18 and over, so we can't compete pricewise against companies that are hiring 15 and 16-year-olds and paying them \$50 to just clap their hands, when our dancers are really emcees without a microphone.

...On the corporate end, there are so many areas to reach out to. What I found out early on is they have more needs that we can also provide them with. Since we were the entertainment company, they usually would contact us first. So, a lot of

what we are currently doing now stemmed from the fact that I always wanted to be competitively priced for my clients in different ways and be able to offer them extraordinary service with better pricing. I've also been disappointed by vendors over the years, so...I purchased things on my own and developed more divisions of my company so that I had greater control over the product we were providing and at the same time being more cost competitive.

**DD:** Give our readers a brief description of each division.

**CS:** Mobile Music is the company I started in high school. That is the company that provides the DJs, dancers, and MCs. After college I decided to go into the business full time, I met my wife, Diane, DJing her father's surprise party...[she became] active in the business and started off by providing decor and invitations and that type of thing; eventually that transformed into the promotional products. We started providing all types of services and that's where Carey Smolensky Productions came to be. Providing audio visual support, backdrop and staging, set design, stage decor, intelligent lighting, special effects, etc.

One of our most popular special effects that we've been doing for over 12 years are remote sparklers. We have a wireless system where we detonate sparklers by remote control. We use them a lot of times for Indian weddings and corporate events or unveilings.

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There's a wide range of what we do with the production company. A natural progression from there was video, because while we are producing the conferences we are doing, we are videotaping. We do educational DVD sets for the attendees, we also upload video to client's websites. We provide videography to our social clients as a service. So that is CSP Video. If we are doing an entire event for a corporate client that might be in several locations, then that is under CSP WorldWide.

**D D:** And what about Storm Interactive Entertainment?

**C S:** So with everything we are doing with Mobile Music, we wanted to offer a different product. Along with a friend and fellow competitor of mine, CJ Koenig, we came up with this concept. Storm Interactive Entertainment is the addition of live musicians, vocalists, percussionists, and *Cirque du Soleil*-style performers; all different kinds of entertainment that is layered on top of our DJs, MCs, and dancers. With that we have a separate soundboard, sound engineer, more of a rock

have such a diverse crew, we try to show that off, and people enjoy it because it's something they don't normally see. We are always evolving, always fresh, we never duplicate the same concept for people even if they have a similar theme, it's really working with where they are trying to be budget-wise and then taking that budget and maximizing the impact for the powers that are invested. We try to make it as unique as we can for every client.

**D D:** Do you have any other goals you'd like to achieve from here on out?

**C S:** ...I've always given myself challenges to push myself mentally or physically. I've been trying to be on *Survivor*, came close a couple times.

**D D:** Wow! Very cool...What are your future plans for CSP WorldWide?

**C S:** Rather than bringing on hundreds of new clients, what we really are doing is targeting specific clients to handle all of their events. And being able to offer more of a personal service as opposed to just another number in our database. As we grow, we constantly take on more event producers and more people to service our clients. So I'd say our next step is to bring on larger events, to be more diverse, and keep evolving in concepts of what we are doing.

**D D:** Based on your 33 years of experience, what is one of the biggest lessons you've learned that you would like to share with others in mobile DJ industry?

**C S:** Learn how to listen. Too many people are too busy spouting what they can do, or what they want to do or should do and they are not hearing the client. It's not about what we do or could do, it's about what the client wants and how we can do that for the client.

The second runner up, which is cliché, but people still don't get it, is not to bad-mouth your competitors. There is plenty of business out there. I would never talk negatively about someone, I would explain how we are different from some companies...

**D D:** Anything else you'd like to share?

**C S:** We've diversified the companies because, not only is it important to offer different services, but I can tell you over the years, sometimes certain markets will decline, other markets will get larger, and by diversification you can have a more stable hold on your business in any kind of economic change. **MB**

For more on Carey Smolensky's endeavors, go to [www.cspworldwide.com](http://www.cspworldwide.com), [www.mobilemusiconline.com](http://www.mobilemusiconline.com) and [www.partywithstorm.com](http://www.partywithstorm.com).



& roll look to it. It's also at a much higher price point.

**D D:** What do you feel is unique about your company that sets you apart from other mobile DJ companies?

**C S:** Most mobile DJ companies have a handful of top people. And once they go through their top people, they definitely have a different performer that is going out. We have 50 people on staff, we have phenomenal talent and veterans that can really rock a party. A lot of times it's not just the DJ djing, and the dancer dancing, but it's a multi-faceted crew, where throughout the party the MC is now DJing, the dancer is now working the crowd on a mic, or is acting like a turntablist. We



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# Heavy-Duty Control

RELOOP'S JOCKEY 3 ME ROCKS YOUR SOFTWARE SOLIDLY

BY BRAD DUNSBERGEN •

**T**he Jockey 3 Mission Edition (ME) a.k.a. "Mission 3" from Reloop is one of the latest offerings in the ever expanding all-in-one controller markets.

It is a pro MIDI controller and standalone analog DJ mixer. The Jockey 3 ME features solid metal construction, an intuitive button layout and a 24-bit/96-kHz studio-quality audio interface.

Upon opening the box, I was initially impressed with how stunningly beautiful and heavy this controller is. The Jockey 3 ME weighs in at a whopping 11 pounds. This makes it a bit of a load to carry around, at least for a controller/mixer, but also provides a very solid base when using the controller on a tabletop. All buttons, faders, jog wheels and knobs are laid out in a logical fashion. The buttons are what Reloop describes as "backlit rubberized buttons." They differ from other controllers on the market in that they are much harder and have a better feel. The Jockey 3 ME has a total of six faders. A channel fader for decks A and C and another for decks B and D, a pitch fader for each channel, a crossfader and cue/master crossfader. All faders are silky smooth. The two jog wheels are low profile and touch sensitive. Each features 4096 steps per rotation, which means they are extremely precise for setting cue points and scratching. Each jog wheel also feature a drag control so you can make them as loose or as tight as you like. The jog wheels can be put into four different modes (vinyl, CDJ, library search and FX modulation) via buttons located beside each.

The Jockey 3 ME is optimized to work with Traktor Pro. With Traktor Pro and the Jockey 3 ME you have precise four-deck control and FX controls. The Jockey 3 ME comes bundled with a lighter, but fully capable two-channel version, Traktor LE. If you would like the four deck control, Traktor LE can be upgraded to Traktor Pro at a discount. The Jockey 3 ME also natively supports in the latest version of Virtual DJ Pro. Beyond that, it can be used with any software

that can be controlled via MIDI.

The audio interface is of very high quality featuring 24-bit/96-kHz audio with BurrBrown AD/DA converters for true studio quality audio. Audio connections are made via unbalanced RCA or balanced 1/4" jacks. There are no XLR outputs on this unit, which may be a problem for some setups. When hooked up to my reference sound system I could really hear the low end punch that some of the other all-in-ones lack.

With a flick of a switch, the unit can be used as a standalone mixer when hooked up to turntables, iPod or CD decks. This comes in very handy for using back-up sources.

On the front of the Jockey 3 ME is a 1/4" jack for the microphone input. This, I believe, is one of the biggest drawbacks of the unit for mobile DJs. Most mobile DJs that I know would like to have at least two inputs, and they should be XLR for ease of use with existing equipment. To hook up my Shure SM58 I needed to use an impedance adapter that changes from XLR to 1/4". Once this was done, I had no problems with sound quality. For those who are mostly club or bar DJs this should not be a problem.

Also located on the front of the unit are 1/8" and 1/4" jacks for headphones. I like this feature, for those unfortunate times when I forget the 1/8" to 1/4" adapter. Headphone volume is controlled from the top-middle mixer section. Even with the mains cranked up there is plenty of volume through the headphones.

Overall, I was impressed with Reloop's Jockey 3 ME. Club or bar DJs will love that it is a nice size easy to carry around and cable into the house system. With its flawless integration with Traktor you can set loops, cue and browse your library without ever touching your keyboard. With its solid build and excellent software integration, I feel strongly that this controller among the best on the market. **MB**

[www.reloopdj.com](http://www.reloopdj.com)



## SYSTEM REQUIREMENTS

2 GB RAM  
CD ROM/DVD drive

### PC

Windows XP (most recent SP, 32-bit)  
Win7 (most recent SP, 32-bit/64-bit)  
Pentium IV / Intel Core 2, 1.8 GHz  
(AMD processors not recommended)

### Mac

OS X 10.5 or higher  
Intel Core Duo family  
(only Intel Macs) 1.66 GHz

Includes Native Instruments Traktor LE DJ software (unit is Traktor-ready certified)  
Low latency ASIO/CORE drivers for PC and Mac, mains adapter and USB cord

Includes Jockey 3 Sample Pack with over 1 GB of exclusive royalty-free loops, beats, effects and mixing tools (powered by LOOP MASTERS)



## Revolutionize Your Rig with LED Drapes

CHAUVET® has announced the release of two new LED drapes that will drastically change the appearance of a DJ setup and add extra life to any event: MotionDrape™ LED and MotionFacade™ LED. The MotionDrape LED turns a bland background into one with pizzazz; and the MotionFacade LED front board drape system makes a DJ booth pop.

### MotionDrape™ LED

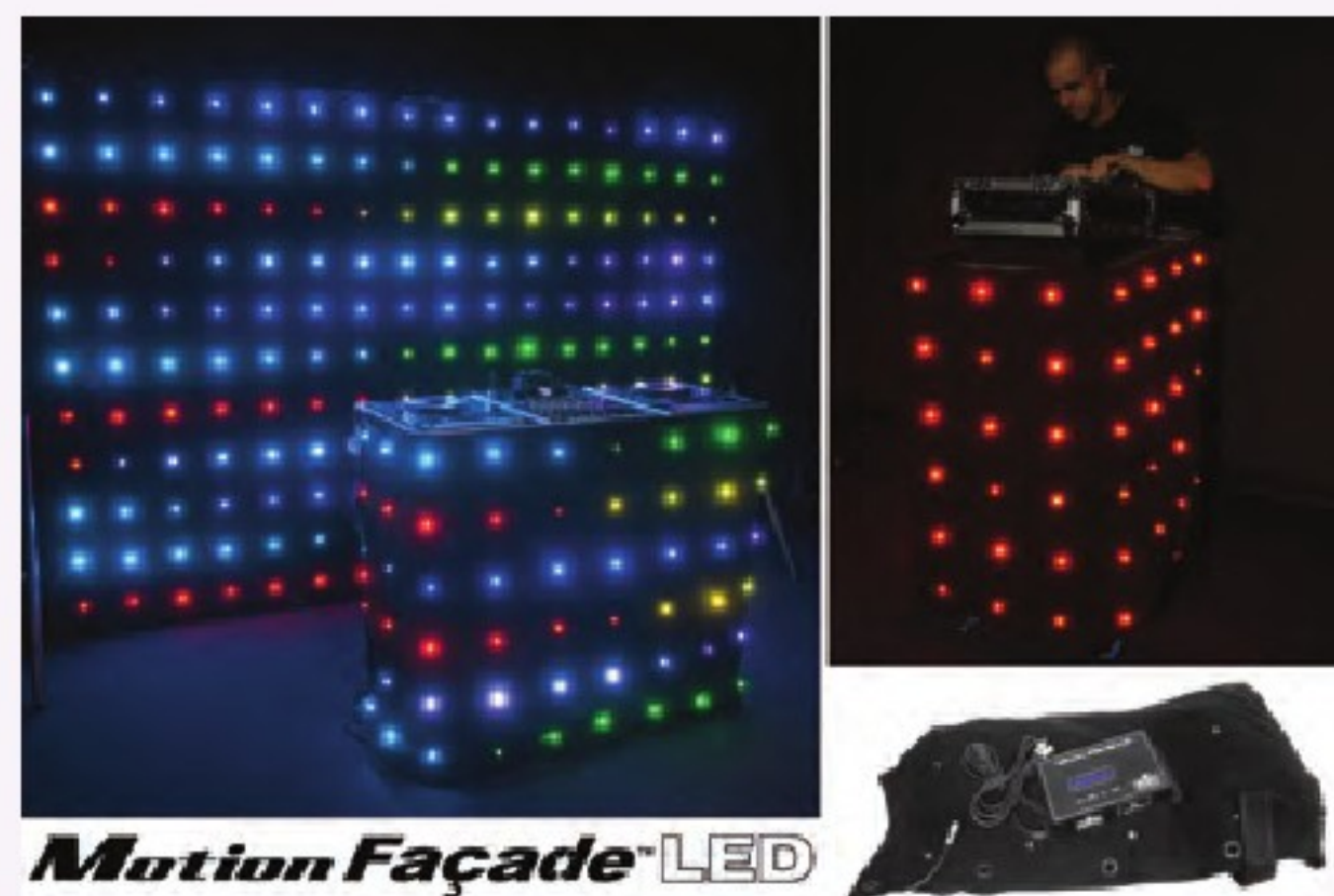


Both LED drapes include sound activated and automatic programs and can be operated using eight channels of DMX or in stand-alone mode. They also allow you to control the speed of all patterns as well as their static color selection.

MotionDrape LED is an animated, 9.8' x 6.5' backdrop drape powered by 176 high-output, tri-colored SMD LEDs for full, color-mixing capabilities and wide viewing angles. This drape features 30

eye-catching motion graphics, ranging from a multicolored rain effect to a graphic equalizer effect. It also includes dimming capabilities.

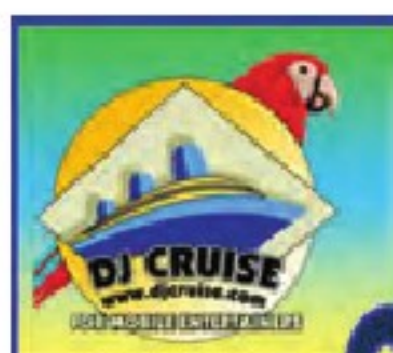
MotionFacade LED is an animated 6.5' x 3.3' front board drape system powered by 66 high output, tri-colored SMD LEDs. It has the same built-in motion graphics as the MotionDrape LED, which are accessible in standalone mode or via DMX for a synchronized show.



MotionFacade™ LED

MotionDrape LED has grommets on all four sides for easy installation and is designed to hang perfectly on the CHAUVET® CH-31 portable trussing system. MotionFacade LED includes grommets, hanging loops and Velcro® to allow for multiple mounting options. Both drapes are crafted from certified flame retardant velour fabric and include a bag for storage and transport. **MB**

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# Key to a Better Mix

BY MIKE BUONACCORSO, JR. •

**T**onic? Supertonic? Circle of 5ths? For most mobile disc jockeys, these terms probably seem foreign. Yet they are very important if one is looking to create custom re-mixes and/or go beyond basic beat-matching with their music. There are currently several software programs on the market that allow DJs to match beats easily, but most do nothing when it comes to matching the key. Enter Scratch DJ Academy MIX! A collaboration between Stanton and the Scratch DJ Academy ([www.scratch.com](http://www.scratch.com)), the software helps newbies and veteran DJs alike understand, appreciate and manipulate their music collection like never before.

The software comes pre-

loaded with about ten sample songs. It's easy to add your own music, and MIX! supports a

wide variety of file formats, including MP3, AAC, AIFF, ALAC, and WAV. Once one has pre-loaded all of his or her music into the MIX! library, they can easily drag and drop songs into a custom mix. Songs are easily kept organized by name, artist, beats per minute (BPM), key, or length. And the built-in ID3 tag editor makes it easy to keep the library in order.

What sets MIX! apart is that it uses an algorithm that accurately detects the key of songs being mixed, as well as detecting BPM. When choosing a song to add to your mix, songs that match the key and/or rela-



## DJ Irie on Scratch DJ Academy MIX!

**A** power user of the new MIX! software, DJ Irie has toured the club circuit in Europe, Asia and the Caribbean. He also is a touring DJ for Jamie Foxx. But his home court is the American Airlines arena where he is the official DJ for the NBA's Miami Heat.

**Mobile Beat:** How did you get your start?

**DJ Irie:** When I first started, it's funny because when everyone that has an interest in DJing, you probably look at other DJs. So we all have someone that you looked up to that you've been able to say, "Hey, how do you do this? How do you do that?" In my personal case, one of the big challenges for me was mixing. I knew what songs sounded good, at least to me. I didn't really figure out, okay, wow, you got to catch it on the one. You got to hit that snare. That's what I didn't know. Luckily for me, I had someone, I had a friend that was a professional DJ at the time that literally took me under his wings and said, "Hey, you know what? You want to do a scratch like this, and you want to beat mix like this and like that." And then I took that knowledge and pretty

much practiced on my own.

But my biggest challenge was probably getting that whole beat mixing part. I didn't really get it at first until I started breaking music down into bars and into the notes. I mean for any beginner out there that is looking to get into DJing and scratching and mixing and all those things, there's a lot to understand when it comes to the keys, and harmonies, and really just figuring out what sounds go with other sounds.

**M B:** Tell us about Scratch DJ Academy MIX!

**DJ I:** It takes a lot of the guesswork out of DJing. Not only is it doing the work for you, but you're getting to understand how it works...You're seeing how it comes together. Once you see the songs that are picked out for you and you get to hear them for yourself, you get it. You get why this song goes with this song because of the same BPM. You get why this song goes with the other song because they're in the same key. It's the same

harmony. Scratch DJ Academy MIX! definitely is that program that will help you do that.

**M B:** What separates a good DJ from a great DJ?

**DJ I:** It has to go beyond just an interest. It really has to become a passion. It's one thing to listen to music. It's another thing to really understand it and really be able to break it down, and know about bridges and know about intros. Really in terms of a program like Scratch DJ Academy MIX!, what is so cool about it is you're gonna learn all

these essentials, and it's going to break it down to you in a way that anyone can understand. And you're going to need to understand about bars and intros. You're going to need to understand about snares and harmonies and keys and all these different things that go into really knowing about how to pair and mix music together.





tive BPM of the song currently selected are automatically highlighted, so that the user can pick the next song based on harmonic as well as beat compatibility. After crafting a mix, sessions can easily be saved and recorded for preservation, or to tweak at a later time. What used to take hours of hard work now only takes seconds with Scratch DJ Academy MIX!

In addition to matching beats and harmony, scratching effects can easily be added in the transition between songs. Several different effects created by Scratch DJ Academy instructors are built in and can also be customized to any user's liking.

For the beginner, maybe the coolest aspect of this program is that it contains actual lessons available as part of the tutorials. Topics include basic mixing, scratching, and music theory. These lessons are derived directly from the Scratch DJ Academy, and provide a useful tool for getting better familiar with the basics.

But MIX! isn't just for the beginner.

Scratch DJ Academy MIX! is gonna break those essentials down for you. All it's about is following that passion and applying yourself.

**M B:** Tell me about what "Performing" means to you?

**DJ I:** It's about taking that crowd on a musical journey. It really is. You want to bring them up; you want to take them down. You want to take them on this whole musical ride that at the end of the evening, they're saying, "Wow. What a ride." The only way to do that is to really understand your music. You want to understand what music is going to be climactic. You want to understand what music is gonna really give them that chance to kind of like catch their breath, and kind of like chill for a little bit before you take them on that climax again.

And of course, when I say a journey, a journey has to begin and a journey has to end. There's certain music that's proper for the beginning of the journey, in the early part of the night. There's certain music that's appropriate for the end of the night when it's time to close it out. To really understand how to control the crowd, you have to understand your music

**M B:** What about those people who have no interest in becoming a professional DJ. How would they use MIX!?

The software is unique in that both new DJs and seasoned veterans can benefit. We all know that creative ideas can pop into our heads at any moment. Using MIX!, one can quickly sample how two or more songs will sound in a mix, before they break out the major editing software, or attempt to mix the songs live. MIX! might also provide some inspiration for fresh mixes by directing the DJ to key/BPM combinations that may not have been obvious previously.

I recommend Scratch DJ Academy MIX! to the mobile DJ who is new to art of beat matching and scratching. The mobile who would like to take his or her performances to a whole new level with their own re-mixes, mash-ups, and scratches should check out the software for themselves. MIX! provides the pathway to perfection by creating an easy way to learn a complicated technique. **MB**

[www.stantondj.com](http://www.stantondj.com)

**DJ I:** For people that music is their hobby, ...[but] they want to take it to the next level than just sitting in their car listening to the radio, they want to kind of get their hands dirty and interact with it a little bit—a program like Scratch DJ Academy MIX! is perfect. Not everyone is destined to go out and be the next huge worldwide tour DJ. But it takes you to a whole new level on a personal scale, understanding the music. In anything in life, it's one thing to experience something, but it's another thing to understand it. Because when you understand it, your level of interest and engagement goes to a whole new level.

**M B:** What about pros? Why would they use MIX!?

**DJ I:** Well, at the professional level, any performing DJ out there if they are serious about their craft they are always looking to expand and grow that art form, expand and grow their performance. Everyone's always looking for that new angle. Scratch DJ Academy MIX! can be that new angle. As seasoned as we are and as much as we know, we can always learn more...So it's all about taking a vested interest in your career and your performance, in your art form, and exploring and identifying new angles to really make your show that much better. **MB**

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# Finding Your Voice

GREAT SOUND & SET-UP AS EASY AS A SONG

BY JIMMY OLSEN •

I had been looking into changing my system to powered speakers for awhile. I'd looked at many different models and to be honest, I was having a hard time deciding what direction to go.

The weight of the speakers was certainly a big part of the decision making process—heavy speakers can be quite a hassle to set up. I had heard about the **Alto Professional TRUESONIC Series TS115A 800-watt 2-way active speakers** from a few colleagues and decided that they might be just what I was looking for. I most recently had spoken to a musician friend of mine who

admitted he liked these speakers best because he can walk in to any venue to set up with a speaker in one hand and his guitar in the other. The ease of set up sounded good to me so I decided to give them a try.

The first thing I noticed is that they were much lighter than other powered speakers I've used. In fact, they weren't much heavier than the non-powered speakers I had been using. I was excited to get set up and see what these speakers could do. When I first flipped the switch, my face lit up like a kid at Christmas!

Everything I'd been looking for was right here. Quick, easy set up, fantastic sound, and they were great looking too. These TRUESONIC speakers seemed to be just what I was looking for.

They had a great response for the venue I was in and filled the space nicely. In fact, the compliments I was getting from the crowd were overwhelming. As a professional, it made me feel good to know I was providing a clean, crisp sound that made my clients' night better than I think it would have been using my prior equipment.

I couldn't believe how quick it made my set up and tear down. One trip in, carrying both speakers, and because of their light weight, I didn't require assistance in getting them on or off the stands. So if you are looking to change to a powered speaker set up, or maybe you are just looking for something new to add to your system, I encourage you to check out the Alto Professional TRUESONIC Series TS115A 800-watt 2-way active speaker. You will be glad you did from the first moment you flip the switch and get your show started. **MB**

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## ADJ Mobile Bar Equipped to Party

The newest member of the Fusion Series from **American DJ**, the **Fusion FX Bar 5**, features three exciting effects built into a single unit. The Fusion FX Bar 5 has a TRI Color LED Moonflower, an LED Strobe effect and ADJ's exclusive "Galaxian" red and green lasers for an incredible

array of effects and coverage in a single unit. The first component features ADJ's revolutionary TRI LED technology, in which red, green and blue LEDs are combined into one tri-color lamp source for

vivid, smoothly blended colors. Its fluid movements are driven by high-quality 1.8° stepper motors. The second effect is a "celestial" red and green laser modeled after ADJ's popular Galaxian Series. It produces over 500 beams that create the impression of a sky full of stars. Both lasers are FDA approved. Rounding out the Fusion FX Bar 5's trilogy of effects is a bright white LED strobe/wash powered by 90 white 5mm LEDs. DMX (7 ch), Sound Active or Master/Slave operating modes are included. A 4-button digital display on the rear of the unit makes it easy to navigate through DMX settings. The Fusion FX Bar 5 comes with a hanging bracket, measures 21.5" x 7" x 5.75" and weighs 11 lbs.



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## Gator Has DJs Covered

**Gator Cases'** vast selection of unique, versatile, rugged case and bag solutions has expanded its reach into the DJ market. The **G-Club series of lightweight rugged carry bags** feature a unique bright orange interior for easy visibility in dark clubs and venues. They are available for DJ CD players, mixers, LPs and MIDI controllers. The **G-Tour heavy-duty road case line** has also been expanded to include DJ solutions for CD players, mixers, controllers, and turntables. G-Tour DJ products are now available in sleek "all black" models with black exteriors and all black hardware. The cases and bags have been designed to fit the most popular DJ products from Numark, American Audio, Pioneer, Denon, Stanton, Rane and more.

[www.gatorcases.com](http://www.gatorcases.com)





# All Aboard for Fun

DIGIGAMES V-STATION GOES MORE MOBILE

BY REBECCA BURGER •

Ten plus years ago when my company first got into game shows there were very few options available. They were all hardware based, and for the time, very cool, looking just like TV game show sets from the '70s. Sort of a retro cool effect. But things have evolved since then...

For DJs wanting to get some "Midweek Money" with game show systems the options have greatly increased and the technology leaped forward. DigiGames has driven much of the development, adding serious software to the picture. Now a regular feature at the Mobile Beat shows and tours, the software-driven units have expanded the available types of games and flexibility of presentation. Up until recently, to have a full multi-media experience with the DigiGames hardware, you would have to have a laptop hooked up.

Now DigiGames has released the

latest version of their V-Station system, and it's an all-in-one type unit that allows you to drop into an event, plug into power, pull off two covers, hook up the audio to your DJ system and be ready to roll. While the unit will hook up to a laptop and the DigiGames software packages for more power and flexibility, you are able to customize and control your show from an included wireless keyboard. A 22" video screen on the front of each unit shows graphics, the scores, the contestants' names, while internal audio drives sound effects and more. Basically it's a custom-built computer built into a cool-looking, rugged game show station.

Tom Dorscher, DigiGames Head Engineer, told us, "Over the years we have developed several different systems with LCD monitors to show names, scores and animations. The new V-Station system (introduced at the MB conference in 2011) incorporates users' suggestions into an all-in-one amazing game show system."

Combining several V-Stations together would serve well for almost any size event, or add multiple sets for larger events. This is a great direction for DigiGames to go with their hardware, and shows their continued dedication to innovation. More information, including fantastic videos, are available at the DigiGames website. [www.digigames.com](http://www.digigames.com)



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# OK Kids, Now You Can Jump in the POOL

BY RYAN BURGER •

It's finally here...After subscribing to DJ Only Monthly (and sometimes Weekly) CDs for more than 15 years, I finally have the download service that I need and can live off of. Of course, I still pull older tracks that I need for miscellaneous events off of iTunes, when I get a request at an event that I don't have, or a bride asks for some obscure track for the wedding party to dance to. But for current music, Promo Only POOL has Mobile Beat's house DJ service, BC Productions covered.

While I'm writing this article I'm currently downloading the last couple of months of Promo Only Country Radio and Mainstream Radio. I know I have them somewhere around the office, but the advantage here is that they are ripped and tagged very well for us, and that I can get them so easily. The POOL Plus service that I'm using here costs \$39.99, and includes what I mentioned above, plus intro edits and other music formats that I don't need as often, but are nice to have access to. But if you are an average DJ just needing say the Top 40 releases, equivalent to the Mainstream Radio, the subscription is \$143.88, or the equivalent of \$11.99 per month. Each additional series can be added on for \$7.99 per month.

While the Internet connection in my office won't support realistic download speed of the Video selections, I look forward to using this other service when we move to our new offices next summer. The video

selections, when subscribed to yearly, range from \$25 to \$90 per month, depending on how much content you want to get. For VJs who are very particular about the aspect ratios, compression rates, and so on, of their videos, it would be good idea to check out the format that POOL is using before subscribing.

POOL runs an hybrid online/desktop application that you install on your Windows, Mac or Linux machine through Adobe's AIR technology. The software has a great search system, previews, and some nice customizability. You have choices of formats (lossless m4a or 320 kbps MP3), naming of the files using ID3 tags and more. Plus, if you are running certain DJ programs (currently only Serato and Scratch Live), and download your tracks straight to your gig computer, it can even do reporting on what you play back to Promo Only.

Covering the legal end of things, POOL content has an embedded user-watermark that says who downloaded the track from the system, and allows the file to be traced back to the subscriber. Clearly, Promo Only is aiming to satisfy the needs of both DJs and the music industry.

Promo Only has spent years working on this technology and licensing, and has brought something valuable to the evolving DJ industry. Computer-based DJing just took another step in the direction of simplicity with the introduction of the POOL service. **MB**

[www.promoonly.com](http://www.promoonly.com)





## Hockey Jockey

**T C:** The digital age is upon us! Today's young DJs have the world at their fingertips. They don't remember what it was like to drive all over town trying to find that one CD, and then forking over fifteen bucks for that one song on the disc. Some of them even object to paying the .99 cents or \$1.29 for a legal copy of a song from iTunes!

**S C:** I know many operators who will agree with you. So, besides the upcoming hockey season, is there anything new on the horizon?

**T C:** Ask me in a year.

**S C:** Sounds mysterious!

**T C:** [Laughs] Let's just say that something is in the works, but I don't want to go into detail, just in case things change. What I can tell you is that I'm really excited this year because my oldest daughter Megan has joined the staff. She is fanatical about music. I don't know where she gets that from [laughs]

]. She is also an amazing singer. She has been the anthem singer for MSU hockey for years and has even filled in for the Red Wings' own Karen Newman on two occasions. She is majoring in music in college. She also loves to dance, so this job is a perfect fit for her.

**S C:** Wow, Karen Newman is a tough act to follow! Anything else?

**T C:** Can I tell you about my new moniker, "The Hockey Jockey?"

**S C:** I thought that was just your nickname.

**T C:** It's also a website ([www.thehockeyjockey.com](http://www.thehockeyjockey.com)), a Facebook page ([www.facebook.com/thehockeyjockey](http://www.facebook.com/thehockeyjockey)) and a Twitter page ([www.twitter.com/#!/thehockeyjockey](http://www.twitter.com/#!/thehockeyjockey)). People headed to the Wings game can log in and tweet their requests from their seats. It's a lot of fun to get instant feedback!



Tim Campbell with his daughter, Megan

**S C:** That sounds like the innovation that you've become known for! Thank you for taking the time to share your experience.

**T C:** It's my pleasure Stu. Thank you for your interest! Oh, and one more thing...Go Wings! **MB**

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# Unlimited Possibilities with Limited Liability Companies

A DJ PERSPECTIVE ON A FRESH BUSINESS ENTITY

BY MARK E. BATTERSBY •

**T**here is a relatively new business structure on the block. While the S corporation remains the most-used type of small business entity, the Limited Liability Company, or LLC, is increasingly the entity of choice for both new and existing mobile entertainment businesses.

LLCs are becoming popular entities for operating mobile entertainment businesses because, as with incorporated businesses, mobile entertainers have limited liability for the debts and actions of an LLC. Yet, other features of LLCs are more in line with those of a partnership, providing management flexibility and the benefit of pass-through taxation.

Owners or principals of an LLC are called “members” and since most states do not restrict ownership, members may include individuals, corporations, other LLCs, and even foreign entities. There is no maximum number of members and most states even permit “single member” LLCs, those having only one owner. Only a few types of businesses cannot be LLCs, such as banks, insurance companies and nonprofit organizations.

## LLC DEFINED

A Limited Liability Company (yes, “company” not “corporation” is correct) is a business structure that combines the pass-through taxation of a partnership or sole proprietorship with the limited liability of a corporation. As is the case with owners in partnerships or sole proprietorships, LLC “members” report business profits or losses on their personal income tax returns; the LLC itself is not a separate taxable entity.

Like owners of a corporation, however, all LLC owners or members are protected from personal liability for business debts and claims—a feature known as “limited liability.” This means that if the mobile entertainment business owes money or faces a lawsuit for some other reason, only the assets of the business itself are at risk. Creditors usually cannot reach the personal assets of the LLC members, such as their house or car. Members cannot be held personally liable for debts unless they have signed a personal guarantee.

Unlike S corporations, LLCs have no limit on the number or nationality of members; it can own subsidiaries; and it can have

more than one “class” of interest—a good method of unequally dividing income and losses when several DJs are involved. A limited liability company can select varying forms of distribution for profits. Unlike a common partnership where the split is 50-50, LLCs have much more flexibility. LLC profits are taxed only once, at the owners’ tax rate when earned by the entity.

Sound simply like a different flavor of partnership? Well, not quite. LLCs protect all members’ personal assets from debts and lawsuits. Even a limited partnership (LP) has one party who assumes liability, the general partner, and that partner usually must have substantial net worth. Furthermore, limited partners who participate in managing the mobile entertainment partnership risk losing their limited liability.

Corporations are required to keep formal minutes, have meetings and record resolutions. The LLC business structure requires no corporate minutes or resolutions and is easier to operate. In fact, as mentioned earlier in some states, LLCs can be created with just one natural person involved.

All business losses, profits and expenses flow through the mobile entertainment business to the individual members. You avoid the double taxation of paying corporate tax and individual tax on the operation’s profits. Generally, this will be a tax advantage, but remember that there are circumstances that favor a corporate tax structure.

## THE DOWNSIDE

Admittedly, this limited liability is not foolproof. Both LLC members and corporate shareholders can lose this protection by acting illegally, unethically or irresponsibly. Plus, many courts are increasingly reaching behind the corporate veil into the pockets of members and shareholders who have not kept the business entity fully separate from their personal finances.

Other disadvantages include, but are not limited to:

- *Limited life.* While corporations can live forever, an LLC is dissolved when a member quits, retires, undergoes bankruptcy, or dies. Some states stipulate that the business must dissolve after 30 or 40 years.
- *Going Public.* Owners of mobile entertainment businesses with plans to take their company public, or issuing employee shares in the future, may be best served by choosing a corporate business structure.
- *Raising capital.* It may be more difficult to raise capital for an LLC, as investors may be more comfortable investing funds in the better-

**Like owners of a corporation, all LLC members are protected from personal liability for business debts and claims—a feature known as “limited liability.”**



understood corporate form with a view toward an eventual IPO.

• **Complexity.** Running a sole-proprietorship or partnership usually involves less paperwork and is less complex. Under federal tax laws an LLC may be classified as a sole-proprietorship, partnership or corporation for tax purposes. Classification can be made on the tax return thanks to the so-called "Check-The-Box" question on the tax return. If not selected, a default often applies.

Also on the downside for some larger operators, the laws of various states governing Limited Liability Companies vary, making doing business in more than one state difficult.

## FORMING THE LLC

In most states, an LLC can be formed simply by filing "articles of organization" and paying a filing fee with the state's LLC filing office, usually the Secretary of State's office. Many states, in fact, provide a fill-in-the-blank form that takes only a few minutes to prepare.

The operating agreement, for the most part, contains any procedures and rules that the parties desire and, once put into place, can just sit there, maintenance free. The operating agreement explicitly states the rights and responsibilities of the LLC members. Without a written LLC operating agreement, the LLC laws of your state will govern the inner working of the LLC. Generally, it is preferable to clarify your business arrangements and decide how your LLC will be run, rather than having the state dictate its terms.

As noted earlier, under the LLC rules in most states, there is no need to keep exhaustive minutes, hold meetings or make resolutions to, in effect, stay legal. But it is still necessary to keep accurate company records. This can be a trap for the unwary and is the first place the IRS or an aggressive attorney will attack when attempting to "pierce the corporate veil," and go after the shareholders personally. If the records are not maintained perfectly the corporate protection may be lost.

## MAKING A SWITCH

In most situations, a mobile entertainment business operating as a partnership can quickly and inexpensively convert to an LLC. Partnerships can usually convert without tax consequences, with the new LLC continuing to file a partnership tax return with the IRS. Because of the similarity of the structure, the IRS does not usually look at the conversion as a taxable event.

A corporation can also convert to LLC status, although it may not be a wise move for the shareholders of many incorporated businesses. IRS regulations require that the incorporated business liquidate first, often creating considerable tax liability. Once liqui-

dated tax must be paid on any gain at its fair market value. Even a corporation with depressed values would have to be prepared to prove its estimate to the IRS when it converts. That could mean a costly appraisal.

## TAXING QUESTIONS

As with many good things, there are tax questions surrounding the use of an LLC to operate the mobile entertainment business. For starters, there is the Self-Employment Tax Act (SETA). Limited partners and S corporation shareholders generally are not subject to self-employment taxes

(a 2.9 percent Medicare levy on all salaries and 12.4 percent FICA [Social Security] tax on income up to \$106,800, for 2011 and 2012) but are passive LLC members?

The IRS's position, which is subject to change, is that LLC members who participate in management are subject to employment taxes. If LLC members are legitimately passive members, according to the IRS they should not be subject to those employment taxes.


## THE LLC IS A-OK... SOMETIMES

Limited Liability Companies work for start-ups and for mobile entertainment operations branching out. Lawyers are increasingly recommending them for estate planning: Reorganize assets or the family business as an LLC, and you can gradually give most of the interest to your heirs while retaining management control.

The LLC will continue to gain momentum as more and more people learn of its existence. You are well advised to consider its many benefits—and its possible pitfalls—for your business. Once all of the pros and cons are considered, many DJs are discovering that the Limited Liability Company is the most profitable operating entity for their mobile entertainment business. **ME**

*Mark E. Battersby is a freelance writer based in the Philadelphia area. His features, columns and reports have appeared in leading trade magazines and professional journals since the early 1980s. When not actually writing, Mark spends most of his time digging for exciting tax and financial strategies to write about.*





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# Is Selling Cars Like Selling to Brides?

SOME STANDARDS ARE THE SAME, NO MATTER WHAT THE SALE

BY RYAN BURGER •

**R**ecently we were looking to buy some new wheels for our DJ company and for use on the Mobile Beat Tour, and we knew approximately what we wanted. We were looking for a 3-4 year old, F-250-sized, black diesel truck with under 50,000 miles. In a way it was just like how most brides have a general idea of what they want: a professional DJ who presents him or herself well, and knows how to handle weddings.

After some shopping and talking with a few sales people along the way, we had narrowed it down to two dealers with two very similar trucks. We went to the first one thinking we probably would be coming out with it purchased. We had a price in mind that we wanted to pay

over 36 months. After going through Dave Ramsey's *Total Money Makeover* classes, I'm not a fan of debt, so 36 months was more than enough time to be "slave to the lender"

## NOT SO FAST

The experience at Dealer #1 was going well. The salesperson we were working with directly was a very nice guy and we really thought we connected with him. But after they came back with a payment that was \$100 or so higher than what we were willing to pay, his boss came into the picture and started the hard press. I reiterated the price and terms I wanted but they said there was no way they could make them. A little bit like when a bride has a budget they have planned for their DJ, and sometimes your company is just outside of what they can afford.

Thus it was up to them to show me a difference in the vehicles, just like how I convince the brides that our ser-

vices are much better than anyone else's. Considering the two trucks were almost identical, it really came down to how we felt about the people selling and the dollar amount they were offering. I told Dealer #1 I needed to check with the other dealer and see what they could do. Then they proceeded to put down the other company and the truck that they had for sale. (Even though the differences between the trucks were minimal.)

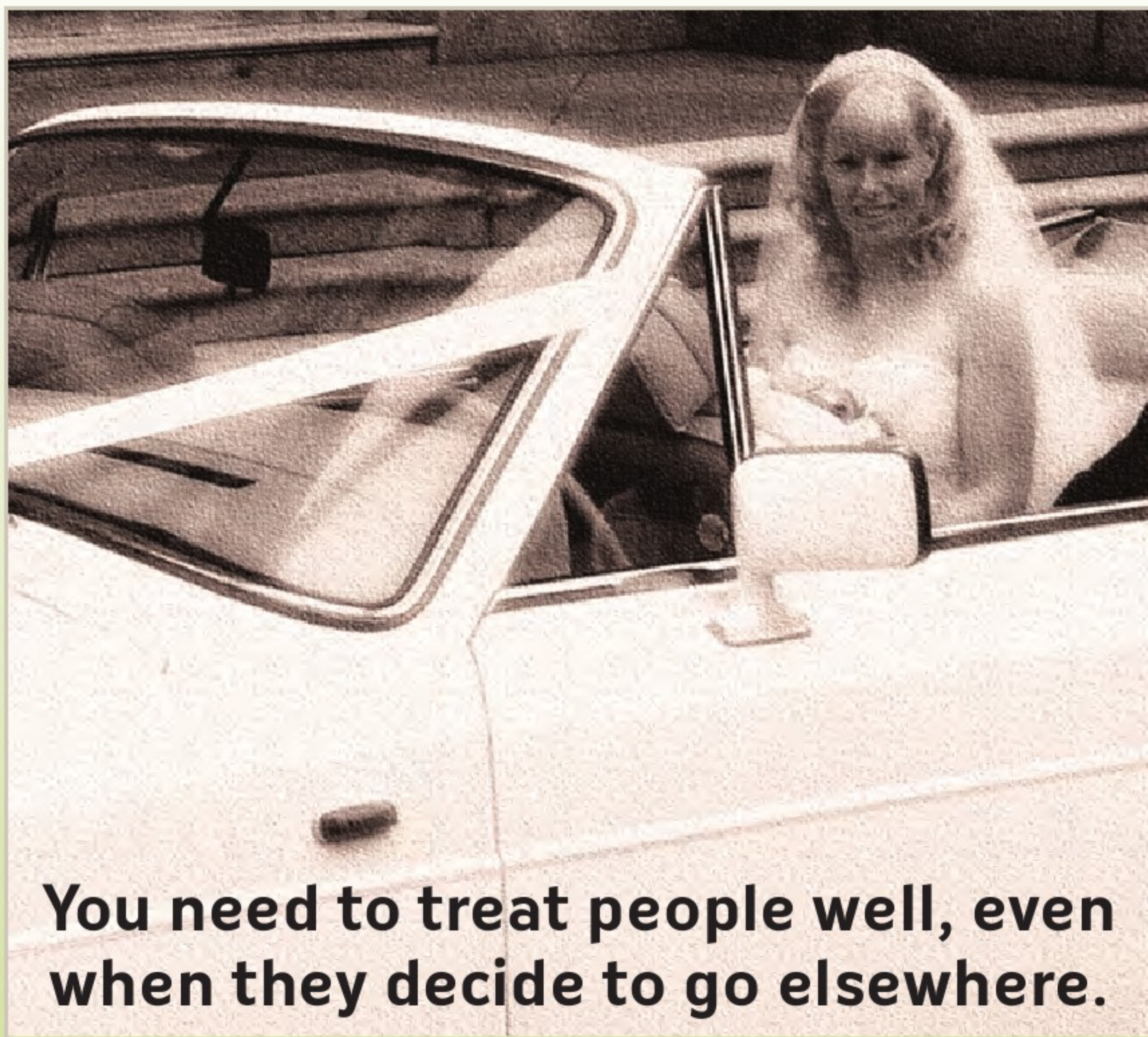
Similarly, many brides can see no difference between what several different DJ services provide. It is up to you to convince them of the difference between your company and the others, as far service levels, the reception experience you provide, and whatever else differentiates you.

## BEHIND DOOR NUMBER 2...

We went over to Dealer #2 and told them what we were feeling and the number we needed to get to, just as we did with the other company). After some basic feeling out of things, they came back matching the number that we requested.

Then Jake had to go back to the other dealership to get the keys for his trade-in car...and the whole sales team at Dealer #1 teamed up on him. And because of how they acted, they lost all chance of ever getting any business from me or my companies.

Having experienced competitors bad-mouthing my company, I have a direct perspective on the subject. Even though most people only hire of a DJ once or twice in their life, where they buy a new car every four or five years, it still seems to me that you need to treat people well, even when they decide to go elsewhere. If they really want you to take another shot at them for the contract, they will give clues. But if it's clear that it won't be your booking, be cordial and just end with "If there is anything else we can do for you in the future, please feel free to call." At least that leaves open the possibility of a future relationship, rather than closing it down with negativity.



**You need to treat people well, even when they decide to go elsewhere.**



## The Salesmen Speak

**I** do sell to brides much like I sold cars,” says Rick Hyburg of Audio To Go DJ Entertainment and also a former car salesman. “The concept can be adapted to both scenarios. The key to selling cars is to find out what features the customer wants. You need to get those features **IN THEIR WORDS**. By asking open-ended questions you can eventually get them to tell you what they will buy. You then turn their words on them and turn those features into benefits. If done correctly, you will essentially put them “into the car” or “paint the picture of their wedding day”—in their words. Once you paint that picture it turns into buying off of emotion. When you reach that level it sort of makes the sale easy!”

Will Vanderkallen, a sales consultant for Ramsey Buick/GMC in Des Moines, says, “I have been selling new and used vehicles for over five years and I’m the first person to admit that I can’t stand car salesmen. The ‘What do I have to do to earn your business!’ approach is out dated. Our cars can be retro, but buying them shouldn’t have to be. It’s negative, pushy and

not fun. Times have changed, and so have our customers. I’m a sales consultant. I sell what my customers want and need. It’s my goal to make the experience fun! And price doesn’t really matter unless they love me, my dealership, and the vehicle.

“You have to be different! Never insult another dealer or their product. Knowing that your customer is even considering someone else means that you just insulted your customer’s taste and opinion. Not to mention how unprofessional it makes you look. People want ‘class’ no matter what budget they have.

“You have to make yourself memorable. What if your customer visits the other company and gets that load of negativity, but remembers the fun and positive moments they had with you. I know my product, but if I sold metal I’d be working for a hardware store. The delivery and experience is everything to a customer. It’s an emotional decision because people want to fall in love with their car—and their DJ. You have to “paint the picture” sort of speak. Your customer needs to see beyond just that day. They have to be able to imagine a future with your product or your service.” **MB**

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# Weaving Your Net

EXPAND YOUR DEFINITION OF NETWORKING AND WATCH LEADS MULTIPLY

BY JEFFREY GITOMER •

**W**hat is networking really? And are you doing enough of it?

Here's a question I often get: Where should I network to get the most leads?

Wrong question.

Networking is not about getting. It's about meeting, engaging, establishing rapport, finding common ground, and giving. And networking works IF you make a strategic plan, target people and places, allocate the time, prepare before you go, and do it consistently.

There are 4.5 types of networking:

- 1 - *Attending and participating in events.*
- 2 - *Being in charge of an event and bringing people together.*
- 3 - *Being in charge of a group or association.*
- 4 - *Speaking at a local or national event, and being the star of the show.*
- 4.5 - *Volunteering in your community.*

Here are a few specific examples of what you can do:

Attend cultural events or sporting events. They give you a chance to see old friends and meet new ones.

Lead a group at your local Chamber of Commerce. It's much more powerful to lead than go to a business after hours to meet other salespeople and troll for leads.

Speak at a trade show. Don't just exhibit and look for leads. Leaders attend workshops. By addressing attendees with a value message, they will all stop by your booth, compliment you on your speech, and WANT to talk to you.

Speak for a Rotary group. You can be a member of Rotary and basically see the same 50 people every week, or you can give a 20-minute speech at each Rotary club (and all civic associations) in your region. If you speak at a civic organization once a week, and offer more information in exchange for a business card, it's likely you'll get 50 leads a week – of people who will be happy to take your call.

Volunteer for Habitat or Red Cross, attend charitable events, or even give out water at a local race. You'll meet like-minded people, and you feel great for helping.

How do you choose which events to attend? Three ways:

1. *Go where you love to go.*
2. *Go where your customers go.*
3. *Go where your prospects might be.*
- 3.5 *Be ready when you get there, and arrive happy.*

Here are a few fundamental ground rules to follow that will ensure maximum enjoyment and maximum benefit:



Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless*, *Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES! Attitude*, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, [www.gitomer.com](http://www.gitomer.com), will lead you to more information about training and seminars, or email him personally at [salesman@gitomer.com](mailto:salesman@gitomer.com).

Arrive early. Get there at the start and meet as many people as possible.

Leave late. Maximize your time – especially if the room is full of decision makers.

Don't drink. You don't need a beer. You need money. Beer and money don't mix.

Have something of value to say. Play yourself down. Try to find out what they do. If they ask what you do, have a BRIEF explanation, and a GREAT business card. Your 30-second commercial needs to start with a question.

Talk about positive things and people.

OK, so I've networked and met someone I want to get to know better...

Where is the best place to meet? Starbucks or a coffee shop. Someplace casual. Someplace inexpensive. Someplace with wifi. Someplace where you can sit and talk.

When is the best time to meet them? Early – for breakfast. You can avoid traffic, and make a powerful connection.

What do I say and how do I get to know this person better? My good friend, Bob Littell, is the only person I have ever met that totally gets networking. He has named his concept of networking "netweaving" ([www.netweaving.com](http://www.netweaving.com)). Bob is all about finding

**Networking is not about getting. It's about meeting, engaging, establishing rapport, finding common ground, and giving.**

leads and opportunities for others. Bob is all about giving for the sake of giving, not giving with the intent to receive.

Imagine meeting someone for morning coffee, and rather than asking "what he does" (which you could have found out on Google or his website), you hand him two leads of people in your network that might be good candidates for his business. WOW. That's netweaving. And it works. BUT: It requires work on the part of the referring person. YOU!

But Jeffrey, what about my 30-second personal commercial? What about my elevator speech? How do I make a sale? NOTE WELL:

Do what I have told you above, and people will want to buy from you – no pitch needed. **MB**

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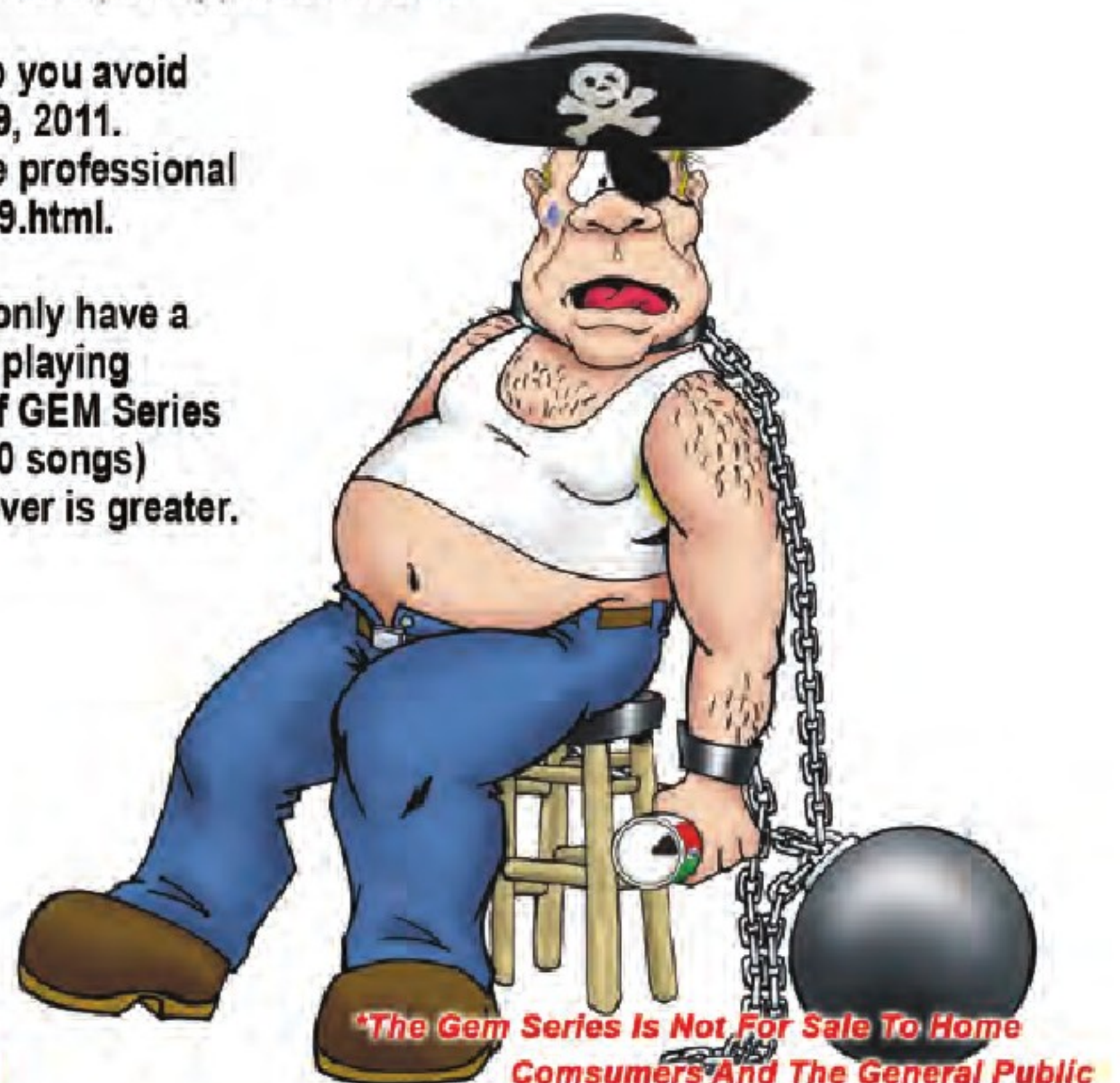
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# What Would Dave Have Changed?

Dear Dave,

I started my own small business a couple of years ago, and thanks to a lot of hard work and your advice, we're seeing some growth. If you could go back and restart your business, what things would you do differently the second time around?

- William

Dear William,

If there was one thing I could change, it would be taking more time during the hiring process. I definitely didn't spend enough time and energy during interviews way back when. Consequently, there were times when we let crazy people in the door. Once that happened, we had to spend a lot of time and effort dealing with their craziness before we finally moved them out of the building. Not fun!

Another thing has to do with retained earnings. We didn't begin taking a percentage of our net profits and setting it aside for retained earnings until we got too tight on cash. Starting over, I'd do that from day one. I'd run a profit and loss statement for the month, close the books for the month, and take a percentage of the net profit—after paying myself a living wage—and automatically put it aside as savings for the business.

People problems and money problems are small-business killers. We fought so hard and were so passionate about everything. Sometimes I wonder how many mistakes I made as a result of over-the-top intensity. Don't misunderstand; you've got to be intense and passionate to make things work. But there were probably a few times when I could have handled things with a little more understanding and class.

Maybe that would be a distant third. The first two things probably affected that somewhat, too. I'm a little more relaxed now, but I know one thing for sure. Not having to deal with crazy people, and having a little bit of money saved, changes your whole outlook on things!

- Dave

## Leadership Is Servanthood

Dear Dave,

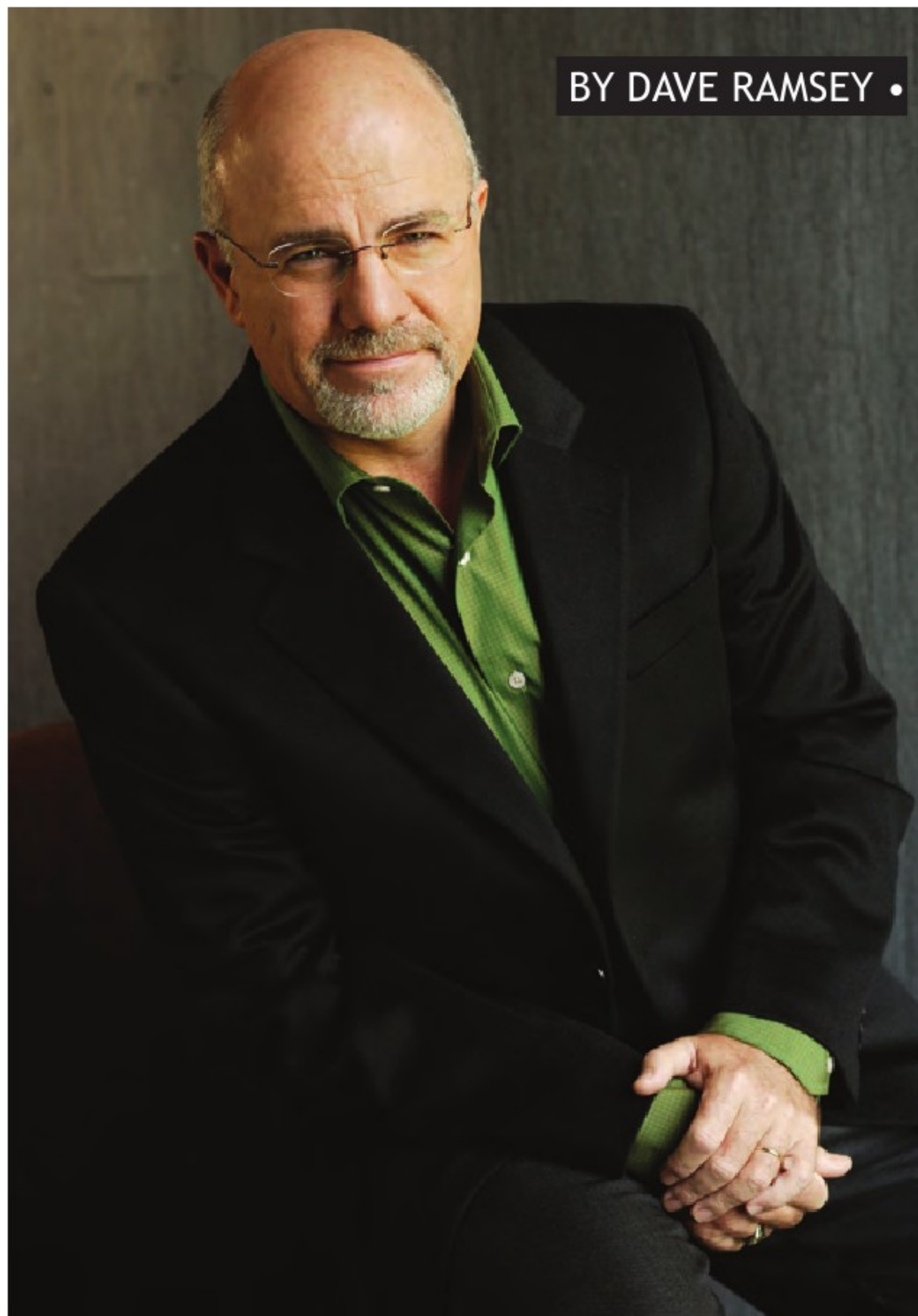
I'm a supervisor at a distribution center. The other supervisors and I are meeting soon to try and change the culture of our place. It's not a terrible situation, but some concerns about communication, development and confidence in the company have come up. How would you start the process?

- James

Dear James,

Trust begins to break down when your team members think you don't care about them. But when someone trusts you and knows that you value them, they'll fight for you and with you. The only way to make your team feel this way is by thinking of leadership as servanthood.

BY DAVE RAMSEY •



Now, serving someone doesn't mean you bring them coffee, and it sure doesn't mean you take a bunch of crap from them. When I talk about serving, I mean looking at your team as real people. As a supervisor, what are you going to do if a guy's wife is in the hospital after a miscarriage? How are you going to handle that? You've got to care about your people as people, not units of production. If leadership will start doing this, and start firing people if they're screw-ups and stop taking a bunch of garbage from the malcontents, then the good people will be glad they're there. They'll see that you care about them and demand excellence.

In other words, quit being bosses and start being leaders. That entails servanthood, and that also means using the Golden Rule. Before you do something with your team, take a minute and think how you'd feel if you were in their shoes. Put every decision through the Golden Rule paradigm. That in itself will cause you to serve.

All I'm talking about is loving on your people well. You can change your entire workplace culture just by doing that one thing. Too often Corporate America has forgotten that, but those of us who run successful small businesses know how it's done. And we make sure it happens every day!

- Dave 

For more small business advice please visit [www.daveramsey.com](http://www.daveramsey.com).

Dave Ramsey, host of the nationally syndicated radio talk show *The Dave Ramsey Show*, is the author *The New York Times* bestsellers *Financial Peace* and *More than Enough*, among other financial self-help titles. After becoming a multi-millionaire, losing it all, and rebuilding his financial life, Dave now teaches thousands of people how to successfully manage their money.



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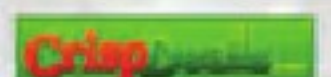
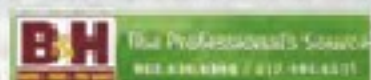
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# Plan to Succeed!



IT'S ALMOST MIDNIGHT ON DECEMBER 31...ARE YOU READY FOR 2012?

BY JOHN STIERNBERG •

**“Fail to plan, plan to fail.” It’s an old saying that rings true, especially in turbulent times. Successful mobile entertainers have a business plan, and the others either go out of business or limp along wondering why their competitors are doing so much better. Do you know where your business is going in 2012?**

Are you prepared for things like continued economic stagnation and exciting technology advances? This article addresses these issues and recommends three action tips for success.

## BUT I’M TOO BUSY TO PLAN!

I hear this all the time in my consulting practice. Clients are too busy to do planning, mostly for two reasons. They are either, 1) very successful and working hard to keep up with customer demand or 2) struggling to find enough work to make ends meet. “No time to plan” is an easy excuse—and a cop-out in both scenarios. You need to plan now more than ever.

Are you in that trap? Short of a comprehensive business plan, do you have a financial budget and set of tools for achieving it? In today’s mobile entertainment world, a solid plan is essential for success.

(Editor’s Note: We’ve talked about this before in the Business Chops series. See the January 2011 issue of Mobile Beat for John’s article on finding the time to do the planning.)

## READY, FIRE, AIM

The toughest part of planning is getting started. Procrastination sets in and all of a sudden, another month, quarter, or year has gone by. This is why the ironic expression “Ready, fire, aim” is so prevalent in our industry. Too many mobile entertainers buy new gear, lease a bigger truck, or develop a new website without knowing why they are doing it. They fired before they aimed. You can easily prevent that problem by simply aiming before you fire.

Aiming is about goal-setting and targeting. Know who your customers are, what they need, how much they will pay for mobile entertainment, where to find them, and how they make decisions. Aiming also pertains to your money. Know how much you need to make in order

to succeed, not just survive. Turn that knowledge into a financial budget and sales plan for 2012.

Firing is about knowing how you are going to hit the target. Know what tools you have (stage rig, support team, promotion) and how you are going to use them. For example: In the old days of easier credit, you could often buy sound and lighting equipment or a new van without really knowing how you were going to pay for it. Sorry to break it to you, but those days ended a long time ago. Now you need to either have the cash or prove to the bank that you don’t need the money in order to get a loan. In either case, you need to aim before you fire (I think you are getting my point).

## HOW TO MOTIVATE YOURSELF TO PLAN

As mentioned, sometimes it’s hard to start planning. I’ll admit that it is tough for me too, and I’m in the planning business. From personal and professional experience, here are three suggestions for how to motivate yourself to get planning.

**Action Tip 1.** Update your financial goals and objectives for 2012. Run the numbers. How much do you need to make? How far in advance are you booked? Is your pricing in line with market conditions?

**Action Tip 2.** Assess your tool kit. Determine if your equipment, sales engine, accounting system, and support team will get you through another year...or not. Do you deliver great quality and value for the money? What tools do you need to buy? Do you need additional help? Do you need to replace someone?

**Action Tip 3:** Take a look at your competitors. Determine if they represent threats or opportunities. Who are they? What are their strengths and weaknesses (especially relative to yours)? What are they likely to do differently in 2012?

The answers should come pretty quickly. In some cases, your reaction will be “Wow, we’re in pretty good shape and ready for the New Year.” That’s a confidence booster. In other cases, you may react, “Oh \$#! We’ve got to get moving or we’re in trouble!” Either way, you get motivated to plan ahead.

**HERE’S THE POINT...**

It’s easy to coast along and say, “I’ll do some planning when I get the time.” That approach does not work. Planning is your least expensive, most powerful tool and a real competitive weapon. So get started now and don’t wait until New Year’s Eve to figure out what you’ll be doing on New Year’s Day.

## HERE’S THE POINT...

Be sure to implement the Action Tips in sequence: 1) update your goals and objectives, 2) assess your tool kit, and 3) understand your competitors.

Next issue we’ll talk about delighting your clients and increasing your fees. In the meantime, best wishes for success in mobile entertainment now and in 2012! **MB**

**Planning is your least expensive, most powerful tool, and a real competitive weapon.**



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.



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I used to dream about finding a dust-covered classic car or old surfboard stashed away in a barn.

*American Pickers*, a reality TV show on the History Channel, features two modern-day Indiana Joneses who search garages, basements and even barns looking for such valuable relics. Recently I got a chance to do some picking myself and one of my "finds" hit closer to home than I could have ever expected.

"X" marked the spot at Apex Music Store in San Diego, California. Apex is celebrating its 60th year in business, and as you might imagine over the decades, like an auto wrecking yard, it has accumulated a multitude of used amps, electric pianos and organs, mixers, power cables of every make and size and much, much more. All of which are for sale for anyone willing to wade through the morass. Like on *American Pickers*, the following "finds" have their own unique stories that are just as fascinating as the items themselves.

Dumpster divers have a saying: "There's cash in that trash." Well, I actually found a trash can that could be worth a lot of cash. According to Apex owner Steve Osher, someone took issue with a department store (Sears) selling musical instruments and took a Silvertone guitar amp [ 1 ] and compacted it into a plastic trash can. Silvertone was a Sears brand and, ironically, today many of their old guitars are quite collectable.

Another piece of sound equipment I found looked like a tool box but was actually one of the first commercially available, battery powered, P.A. systems "on a stick." The "Argos



Voice Director 2" [ 2 ] features a 10-watt amp, a 12-volt dry cell battery, a couple of small speakers, a microphone and stand, all neatly packed inside a three-foot-tall box. This type of system was designed for schools, churches and meeting rooms and was very popular in the '60s and '70s. Other companies with more recognizable names, like Shure, Vox and Peavey, made them as well. It still works, but the warranty is outdated.

The next find may be a Pandora's box that a certain "artificial" singing group would rather have remained closed forever. The story goes like this: A guy showed up at the music store with a pick-up load of used audio cases he bought at an auction that he was trying to sell. A couple of road cases caught Steve O's attention. Both had the logo "Milli Vanilli" on them. He figured "yeah right" but bought the two cases anyway.

One case was empty, but the second one had an Otari eight-track reel-to-reel tape recorder in it. [ 3 ] Steve noticed that the machine's rubber-pinch-roller had serious tape gum build up on it. It prompted him to wonder if this was the actual implement of destruction that caused the infamous skipping of "Girl you know its...Girl you know it's..." during a concert in front of 80,000 fans, uncovering the "singers" as frauds. Milli Vanilli (Rob Pilatus and Fab Morvan) were disgraced and had to return their Grammy for "Best New Artist" in 1980.

The last find I'll mention was, by far, the most amazing, and had a extremely personal connection. I was moving stuff around and noticed an old guitar case. I opened it and found a worn out Yamaha acoustic [ 4 ] inside. Something about it caught my attention so I picked it up and

examined it closely. I thought it looked eerily similar to one that had been stolen from my home over thirty years ago.

I turned the guitar over, and much to my surprise, there were some dents and markings that I remembered getting on it. I couldn't believe it: It was my old guitar, which I had bought in Japan while serving in the Navy!

It figures that the guitar ended up in a music store. It was probably bought and sold several times in the past three decades. Steve O. remembers that it was brought into his store for repairs, but the "owner" never picked it up. I was blown away!

The guitar held special meaning to me. It was my constant companion as I traveled around the world while serving my country. It sounded just as sweet as I remembered. We agreed on a price and I bought it back, thus ending my treasure hunt much happier than if I had actually found a classic car (or surfboard). I was an ecstatic picker—literally. **MB**



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.



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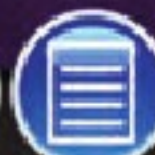


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